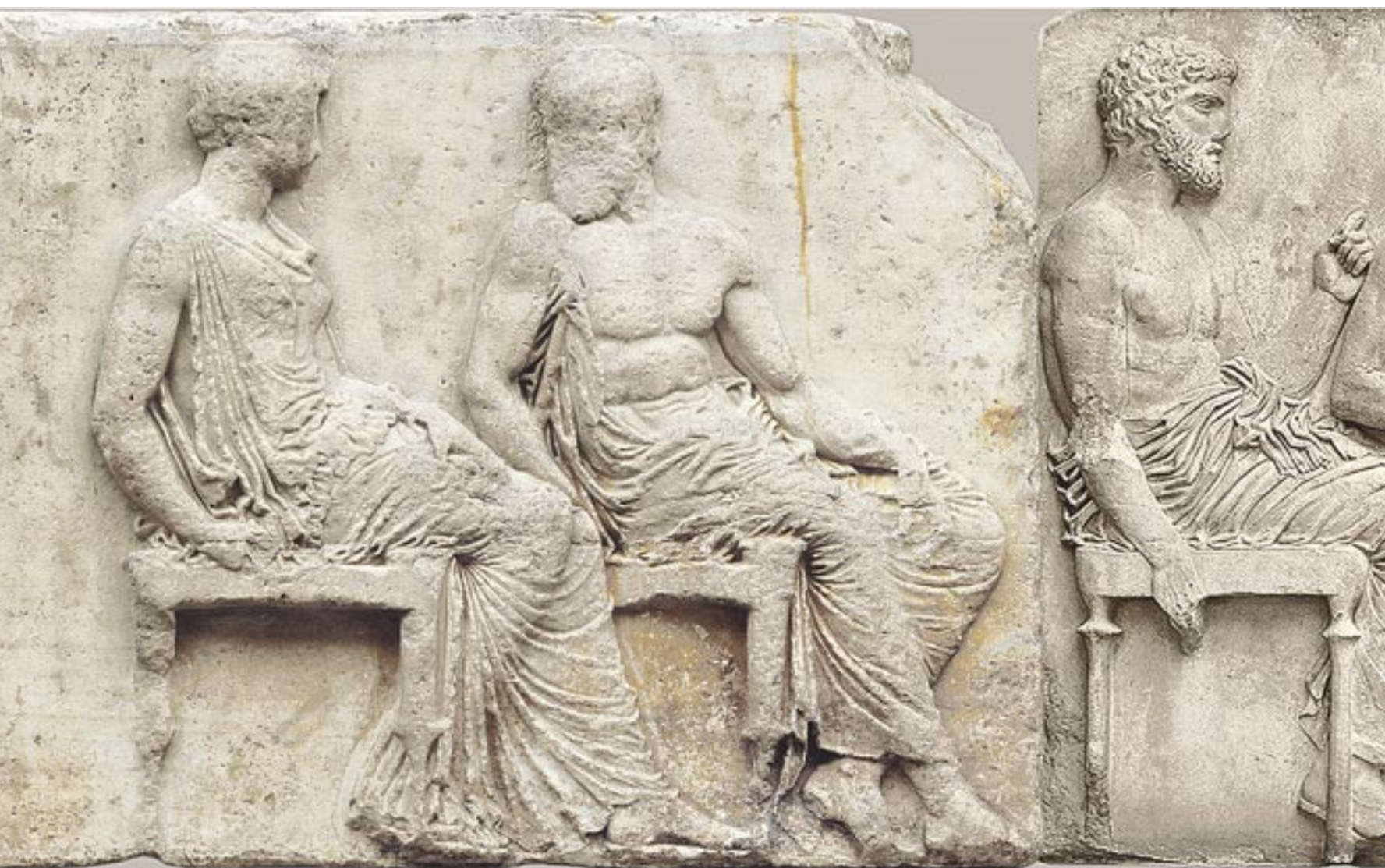




## THE TWELVE OLYMPIAN GODS

CORNELIA HADZIASLANI







Research, texts, design of the Museum Kit: C. Hadziaslani  
Production of the Museum Kit: C. Hadziaslani, I. Kaimara, A. Leonti

English translation: M. Caskey  
Text supervision: I. Kaimara, A. Leonti  
Photographic supervision: S. Mavrommatis  
Reconstruction drawings of the Olympian Gods at the Parthenon Frieze: M. Korres  
Cover illustration: P. Valassakis  
Illustrations: P. Valassakis, M. Kallimopoulos

Artistic supervision: AltSys  
Colour separations: D. Plessas  
Printing: Tsakos-Benou-Kamaradou

Some of the contents in the Museum Kit are based on an earlier publication of 1998 produced in the framework of the Melina Project - Education & Culture.

Sponsor: Stavros S. Niarchos Foundation

ISBN: 960-214-504-8

© 2006, HELLENIC MINISTRY OF CULTURE - ACROPOLIS RESTORATION SERVICE -  
DEPARTMENT OF INFORMATION & EDUCATION and C. HADZIASLANI

The Acropolis Restoration Project is co-funded by the European Union.



CENTRE FOR THE ACROPOLIS STUDIES

2-4 Makriyianni Str. • 117 42 Athens, Greece

Tel.: +30 210 9239186 • Fax: +30 210 9249333 • <http://www.ysma.culture.gr>



# THE TWELVE OLYMPIAN GODS

The Museum Kit Book

CORNELIA HADZIASLANI

**The Museum Kit "The Twelve Olympian Gods"**  
**has been made possible through a generous grant from the Stavros S. Niarchos Foundation**

## Acknowledgements

*The Museum Kit "The Twelve Olympian Gods" would never have been completed without the help of many people, first of all my husband, Professor Charalambos Bouras.*

*Especially important was the contribution of my colleagues in the Department, the archaeologists Irene Kaimara and Asimina Leonti, whom I warmly thank for their collaboration and invaluable assistance.*

*The excellent artistic design of the Museum Kit is due to Ina Melengoglou (AltSys), who with great enthusiasm devoted endless time to its achievement. Special thanks are due to her, for without her efforts the quality of the Museum Kit would not have been the same.*

*Thanks go likewise to Socratis Mavrommatis, who was responsible for most of the photographs of the Museum Kit.*

*The difficult translation into English of a text that is both archaeological and educational was made with great success by the archaeologist Miriam Caskey, whom I should like to thank especially.*

*Special thanks go likewise to:*

*Professor M. Korres, who made the drawings of the gods on the Parthenon frieze.*

*The artist P. Valasakis, who drew the gods on the Mythology Cards.*

*The artist M. Kallimopoulos, who drew the animals and plants sacred to the gods.*

*The Director of the Acropolis Restoration Service, M. Ioannidou, the Director of the 1st Ephorate of Prehistoric and Classical Antiquities, A. Choremis, the Ephor Emerita of the Acropolis, E. Touloupa and the President of the Organisation for the Building of the New Acropolis Museum, Professor D. Pandermalis, for their advice and support.*

*The archaeologists of the 1st Ephorate S. Moschonissioti and N. Saraga, to the Numismatic Museum, especially to the Director D. Evgenidou, and to the numismatist G. Stoyias, to the Institute of Social Welfare and Cultural Works and especially the Curator of its collection, Professor V. Penna, and to P. Olalla as well, for their help in assembling photographs.*

*Thanks go also to the tireless volunteer of the Department, L. Kassaveti, to Costas Melengoglou and, for help in choosing the plants sacred to the divinities, the plant specialist A. Chitzanidou-Manouilidou.*

## Photographic Acknowledgements

*The photographs come from the following sources and Institutions, to which special thanks are due. In Greece:*

*The Archaeological Receipts Fund, the National Archaeological Museum, the Archaeological Museum of the Acropolis, the Archaeological Museum of the Ancient Agora, the Archaeological Museum of Delphi, the Archaeological Museum of Eleusis, the Archaeological Museum of Olympia, the*

*Archaeological Museum of Pella, the Archaeological Museum of Piraeus, the Archaeological Museum of Rhodes, the Archaeological Museum of Thessalonike, the Benaki Museum, the Numismatic Museum and the Institute of Social Welfare and Cultural Works.*

*Abroad:*

*Belgium: the Musées Royaux d'Art et d'Histoire in Brussels.*

*France: the Louvre and the Bibliothèque Nationale in Paris.*

*Germany: the Staatliche Museen in Berlin, the Staatliche Museen in Kassel, the Staatliche Museen and the Neue Pinakothek in Munich, the Wallraf-Richartz Museum in Cologne.*

*Italy: the Vatican Museums, the Museo Nazionale Romano and the Villa Borghese in Rome, the Archaeological Museum in Naples, the Archaeological Museum in Tarquinia, the Uffizi Gallery and the Museo Nazionale del Bargello in Florence.*

*Russia: the Hermitage Museum in St. Petersburg.*

*Spain: the Museo Prado in Madrid.*

*U.K.: the British Museum in London and the City Art Gallery in Leeds.*

*U.S.A.: the Museum of Fine Arts in Boston, the Metropolitan Museum of Art in New York, the National Gallery and the Smithsonian Institution in Washington D.C. and the J. P. Getty Museum in Los Angeles.*

*To S. Mavrommatis are due all the photographs in our archive, the photographs of the Parthenon sculpture both in the Acropolis Museum and in the British Museum, all the photographs of sculpture in the Acropolis Museum, the Archaeological Museums of Eleusis and Piraeus and, in addition, the photographs of the Varvakeion Athena, the Aphrodite from the group of "Aphrodite, Pan and Eros" and the dedicatory relief from Eleusis in the National Archaeological Museum.*

*The children's drawings published in the book come from presentations at the Teachers' Symposia that were organised by our Service. They come from the following schools. The teachers in charge are listed in parenthesis:*

*1st Gymnasium of Lavrion (M. Bereti) • 3rd Gymnasium of Byron (A. Zavitsanou) • 4th Gymnasium of Petroupolis (E. Haralambous) • 5th Gymnasium of Pal. Phaleron (M. Louverdj) • 5th Demotic School of Moschato (X. Papoulidou) • 9th Gymnasium - Lyceum of Piraeus (K. Potoglou) • 12th Lyceum of Piraeus (K. Potoglou) • 14th Gymnasium of Peristeri (N. Paleokosta) • 24th Gymnasium of Athens (A. Bourcha) • 53rd Gymnasium of Athens (Z. Hatzis) • Gymnasium of Davleia, Beotia (L. Kechagia & K. Papakyriakou) • Gymnasium of Skala Oropou (M. Tzeveleku) • Champion School (G. Ralli, L. Zappeirapoulou, D. Nanopoulos) • Leonteion Lyceum of New Smyrna (Y. Kovaïou) • Peiramatiko Gymnasium of Anavryta (D. Petropoulou-Demetraiki) • Moraitis School (T. Zissiaddou).*

*I thank them all.*

From prehistoric times to the beginning of the 4th century A.C. and the Christian era, the Greeks, followed by the Romans, worshipped gods and goddesses who, tradition said, dwelled on the untrod heights of Mt. Olympos.

This was a complex religion. Inextricably woven into it was a marvellous mythology in which the first ancestors of the Greeks, heroes of a shadowy but much revered past, all had a place. The very localities, the mountains and seas of the Greek world were all-important in this web of religion. A multiplicity of tales, with their various versions, the myths about the twelve supreme gods and a whole world of lesser divinities, for thousands of years from antiquity to the present have inspired and provided themes for poets, prose writers, musicians, painters, sculptors, in a word, for civilisation.

With the twelve Olympian gods as thematic focus, just as they are shown in the centre of the east frieze of the most important temple of antiquity, the Parthenon, the Museum Kit "The Twelve Olympian Gods" has been designed to attract teachers and children to the mythology and, in general, to the art of ancient Greece.



The Museum Kit consists of various independent booklets and games that can be interrelated with each other to form a multi-faceted approach to a composite subject with great educational potential. The teacher can make use of it according to his own choices for the lesson and way of teaching, employing the available resources of the school in books and visual equipment together with visits to local museums and archaeological sites.

The purpose of the Kit is to give children and teachers the possibility of approaching the endless wealth of ancient and modern art, to become familiar with some of the most beautiful myths of antiquity and to correlate all this with the places, monuments and history of the ancient Greek world.

The Museum Kit has been designed for the children of Greece. Yet Greek antiquities are accessible in museums throughout the world and Greek mythology and art have long been part of universal education.

The book in hand is a concise version of the Museum Kit "The Twelve Olympian Gods". It comprises an introduction to the mythology and art of the ancient Greeks, it describes the various booklets and games included, with directions for their use and proposals for the teacher.

The book has been designed as a separate entity that can also be used independently of the Kit itself.

Special thanks are due to the Stavros S. Niarchos Foundation for their generous grant that made the Museum Kit "The Twelve Olympian Gods" possible.



The **Museum Kits** are a composite paedagogic material. They contain a diversity of relevantly designed materials that can be activated through the personal way of each teacher.

Each Museum Kit contains books, games, models of monuments and copies of ancient objects. In their entirety they provide a specially designed educational resource of alternative teaching for use either in the classroom or in some other place of cultural reference. The old-fashioned idea of a closed box full of gifts for the child to open is associated with modern technologies. Books, photographs, CD-Roms and artifacts complement each other to provide learning and fun.

The Department's Museum Kits comprise several subjects. Although the themes are separate, they constitute an assemblage through which the culture of ancient Greece can be approached in a different way. The picture of a glamorous ancient sanctuary (Museum Kit **"Let's Go to the Acropolis"**) where the gods were worshipped (Museum Kit **"The Twelve Olympian Gods"**), in splendid temples (Museum Kit **"A Greek Temple"**) made of marble (Museum Kit **"The Art of Stone-Sculpture"**) decorated with sculptures of unique artistic quality (Museum Kit **"The Parthenon Frieze"**), brings the antiquity to life before the eyes of the pupils. Worshippers dressed in beautiful clothes (Museum Kit **"Ancient Greek Dress"**) participated in the festivals with music everywhere (Museum Kit **"Ancient Greek Musical Instruments"**). In this way children can approach the ancient world with pleasure, their intellect, imagination and creativity activated. Concurrently, they approach a contemporary extensive research programme and a major technical project carried out on the Acropolis (Museum Kit **"Restoration in Action. The Athenian Acropolis Project"**).

These Museum Kits are loaned to schools, but most of their resources are available in a PDF form in the Internet ([www.ysma.culture.gr](http://www.ysma.culture.gr)).







John Flaxman, 1805

## THE TWELVE OLYMPIAN GODS — MYTHOLOGY AND ART

The Parthenon frieze is a superb sculptural work, an extraordinary landmark in the history of art. Imbued with spiritual content, it expresses Athenian Democracy at its best moment in antiquity. Above the entrance to the temple, in the centre of the entire composition, are the twelve Olympian gods, at the summit of ancient religion. They are seated, magnificent, respected, blessed, carved by the most famous sculptors of the floruit of ancient art. This ancient religion pursued an impressive course in the history of mankind, from the boundless awe of primaeval man, who tried to tame the natural world around him, to collective worship for protection of the city and, later on, to a philosophical perception of ethics and justice for the improvement of communal life. This does not mean that the ancient belief in the Olympian gods lost its religious substance or its response to the metaphysical struggles of mankind. The very preference of religious Greeks and Romans for mystery religions in later times bears witness precisely to the continuation of this association of religion and philosophy to the end of the ancient world.

For us, however, ancient Greek mythology and religion have a different significance. It would be difficult to comprehend the message of ancient art without an acquaintance with the gods. The same applies to nearly all of Christian European art from the 15th century to today, for some of its finest works have taken themes from the Olympian gods and the myths about them.

The ancient Greeks endowed their deities with human form and characteristics, including also human weaknesses. This anthropomorphism is an essential feature of ancient Greek art. As N. Papahatzis has noted, "The peculiar connection of official Greek religion with the art of Classical times is a unique phenomenon in world history. The plastic arts, architecture, poetry and painting all served exclusively the religion of gods and heroes ...".

Together with human form, the ancient Greeks provided their divinities with symbols, so they could be recognised and approached by all. The great artists that marked an epoch in the ancient world, created divinities with extraordinary human beauty. At the same time, objects used in everyday life or lowly grave offerings were decorated with the figures of gods. Epic poetry tells the tales of gods and of heroes and tragedy has its beginnings in the popular cult of one of these divinities, Dionysos. So it was that in antiquity the gods themselves became symbols and protectors or patrons of all manifestations of life.

With the predominance of Christianity during the 4th and 5th centuries, the myths no longer retained their association with religion. Yet they were not forgotten and they continued to be of interest and appeal at least for the educated elements of society. Both Byzantine and Western Mediaeval art drew scenes, figures and symbols from ancient Greek mythology together with other ancient Greek themes (zodiacs, anthropomorphic figures etc.). In Europe, from the 15th century on, matters changed with the rediscovery and recognition of the values of Antiquity and the birth of a strong interest, first in the written texts and later in the ancient works of art.

The leaders, intellectuals and artists of the European world of the last five centuries, who developed Western culture, were raised from childhood on the accomplishments of the ancients and they incorporated them in their life and work. Apart from the Old and New Testaments, the main sources of inspiration for both sculptors and painters were now the history and mythology of Graeco-Roman Antiquity, together with its symbolism.

Examples are countless. Peter Paul Rubens paints "The Education of Maria Medici" in which the teachers are Athena, Hermes and Apollo. George Washington is portrayed as Zeus enthroned. Britannia in her anthropomorphic form embodies conceptions of Athena and of Olympian order. The church of the Madeleine in Paris is simply a faithful copy of an ancient temple.

Our knowledge of the ancient gods and goddesses comes from many ancient texts and a multitude of ancient monuments. The most important texts are:

1. The Theogony of Hesiod, a poet of the 8th century B.C. Systematically collected in the Theogony is information about the family and special characteristics of each god. They are arranged so as to avoid contradictions and gaps.
2. The thirty-four Homeric Hymns, written by different people at different times, are songs in honour of the gods. They were performed by rhapsodists at cult festivals.
3. The Homeric Epics, the Iliad and the Odyssey, which contain much direct and indirect information about the gods and heroes.
4. The ancient tragedies, usually a retelling of mythological subjects that indirectly illuminate the characters of gods and heroes and
5. The account of the traveller Pausanias who, during the 2nd century A.C., visited the great sanctuaries and temples of Greece. He was especially interested in religious matters and his texts are very valuable.

The various myths of the ancient Greeks about the lineage of the gods were organised as early as the 8th century B.C. by Hesiod in his "didactic" epic, the *Theogony*, as follows.

Kronos, one of the twelve Titans, children of Ouranos and Gaia (Heaven and Earth), succeeded his father and with Rhea gave birth to Zeus and other gods and goddesses. Despite Kronos' attempt against Zeus, when Zeus came of age he dethroned his father and, with the help of the other gods, took full control of the entire world. The struggle of the gods against the Titans, Kronos' brothers, was known as the Titanomachy. The gods eventually won. Yet later on, Gaia stirred up her other children, the Giants, monstrous creatures with human bodies ending in snake tails, against the gods. The Gigantomachy, according to the myth, lasted a long time and after many battles the gods emerged victorious. Thus reason triumphed over the wild forces of nature and barbarity. Olympian order held sway in the world.

Apart from their symbolic meaning, the myths provided the material for an iconography of the battles of the gods in countless works of sculpture and vase painting. Secondary myths were introduced about the role of individual divinities in these cosmogonical clashes.

The ancient Greeks believed that the great gods were twelve in number: Zeus, his siblings Poseidon, Hera, Demeter and Hestia and his children Athena, Apollo, Artemis, Aphrodite, Ares, Hermes and Hephaistos. Worshipped together with Demeter was her daughter Persephone. Frequently, Dionysos, another son of Zeus, took the place of Hestia in the "Twelve Olympians", as described in the present Museum Kit.

The ancient Greeks imagined the gods as living in a family environment, happy, immortal, always young, in the palaces of Zeus on Mt. Olympos. They were imagined as eating, drinking and enjoying music. It was thought that they received the offerings and sacrifices of men and that they discussed the matters of gods and humans. They could even live in the sanctuaries and temples built for them by human hands and they could interfere directly in human lives. In certain circumstances they might make people happy and even give them repose and blessedness after death.

Belief in all this was clearly a personal matter, dependent on many factors. It is significant, as recent research, especially the decipherment of the Mycenaean script Linear B, has shown that many of the Olympian divinities of Classical times were worshipped in the Helladic area as early as the 13th or 12th centuries B.C. Forms of worship and the characteristics of the gods in those prehistoric times have been different from those of their Classical successors. Religion then will have been closer to the physical forces of nature and the yearly renewal of the animal and vegetable world, as yet untouched by principles of ethics and justice. The gods were worshipped for a span of two thousand years and with the passage of time some of their characteristics changed. At different times, in the same location and even in the same monument, various gods were worshipped. Newer gods replaced some of the older divinities and slowly the chthonic (earthly) divinities gave way to the heavenly ones.

The gods were everywhere apparent. They were worshipped on the peaks, in the plains, in cities, in houses, in springs, in streams and in the sea. The area that was given to them was called a *temenos* (precinct), a piece of public land that was set aside from common use to be sacred to the cult of a god. The choice of place usually had some connection with the appearance on earth, direct or indirect, of a god or with some religious phenomenon.

A basic aspect of worship was the sacrificial offering and for this reason the focus or centre of the sanctuary was the altar. The earliest cult objects were shapeless stones or some piece of wood thought to have fallen from the sky. Later on, the cult centred on primitive *xoana* (wooden statues) to which dresses or jewelry could be offered. The first stone statues themselves were offerings to make the gods feel happy (*agalmata*). They gradually replaced the *xoana* as objects of worship.

The cult objects, *xoana* or statues, together with the valuable offerings to the god required protection from the elements. Thus a temple was required, initially a simple *cella* or room, which, from the 8th century B.C. on, developed into a more complex construction, receiving its ultimate form in the famous temples of the 5th and 4th centuries B.C.

The building of temples was the supreme expression of ancient Greek architecture. The finest architectural monuments of the Archaic and Classical periods are those of Greece and her colonies in Southern Italy and Sicily; for Hellenistic and Roman times, the temples of Asia Minor. Even if the motive for building temples was always to honour a certain god or goddess, it soon became a feature of pride for a city and a point of cultural competition among the cities.

As noted, a basic feature of a cult was the sacrifice. The purpose was to please the god and to elicit in response prosperity and success. Sacrifices could be bloodless offerings of fruits and flowers. More usual were blood sacrifices, with the slaughtering of animals. Prometheus had taught mankind how these sacrifices should be offered to the gods: the inedible parts were burned upon the altar and the rest were divided among the celebrators of the festival. The most splendid sacrifices were those offered by the city in the great yearly festivals. Sacrifices were also offered by individuals to request some specific favour of the god.

Festival processions and contests were likewise features of religious cult in ancient Greece. Participation in arranging and funding a contest was considered to be an offering to the god in whose honour the contests were being held.

There was great variety among the cult festivals. In the *Arrephoria* a select few took part. These were young girls who knew nothing of the nature of the "secret objects" they must carry, and the ceremony itself took place in utter secrecy in the darkness of night. In the *Panathenaia*, all the city shared and the festival lasted for days. The celebrators took part in contests, received prizes and the great procession to the Acropolis ended with the sacrifice of a hundred bulls, the edible parts of which were afterwards distributed to all. Natural worship, brilliant festivals, religious purification, sacred marriages, festivals for the Shades (the dead), the Mysteries promising a better life after death, athletic, musical and theatrical contests were all different components in the worship of the Olympian gods.



# CONTENTS OF THE MUSEUM KIT "THE TWELVE OLYMPIAN GODS"

## 1. "The Twelve Olympian Gods" — The Museum Kit Book

This is the book in hand. It is a concise rendition of the Museum Kit, "The Twelve Olympian Gods". It comprises an introduction to the mythology and art of the ancient Greeks, it describes and interrelates the various booklets and games included, with directions for their use and proposals for the teacher.



## 2. The Twelve Olympian Gods

For each of the twelve gods there is a basic booklet. This comprises information of various sorts about the deity: a short description of his characteristics, the most important of the myths about him, the names of his companions and his children, his main epithets, special features of his cult, the main sanctuaries and temples dedicated to him. Noted also are characteristic representations of the deity in sculpture and vase painting and the symbols by which each god or goddess may be recognized; likewise the animals and plants that were dedicated to each one.

The texts are intentionally brief, yet they contain the information necessary for an initial acquaintance with the twelve Olympian gods. Epithets of gods and goddesses, names of places, festivals and monuments are found throughout the texts, which are divided into thematic paragraphs.

One side of the triptych has only photos and it can be used as a small poster in the classroom.

The illustrations are varied and they are representative of each one of the twelve gods. Shown in each triptych is a characteristic head of the god, as seen in a well known work of ancient art. Smaller photos show the importance of the gods and goddesses for the ancient Greeks, their direct connection with daily life and their significant role in the development of ancient art. Thus for each god or goddess there is a work of sculpture, a vase with mythological scenes,

an architectural work and an art work of more recent times, from the Renaissance to now. The works have been chosen to demonstrate to children the rich variety of the ancient world, the individuality of each divinity, an understanding of the role of the symbols of each god and the ability to combine all these aspects. Where possible, works of art from the Athenian Acropolis have been chosen. The presentation of each god in a drawing, as shown in the east frieze of the Parthenon, accompanies the triptychs and represents the god.



The following principles have been applied in the choice of illustrations.

The head of the god on the first page of each triptych was chosen from an ancient work of sculpture in marble. The anthropomorphism of ancient Greek religion is emphasised.

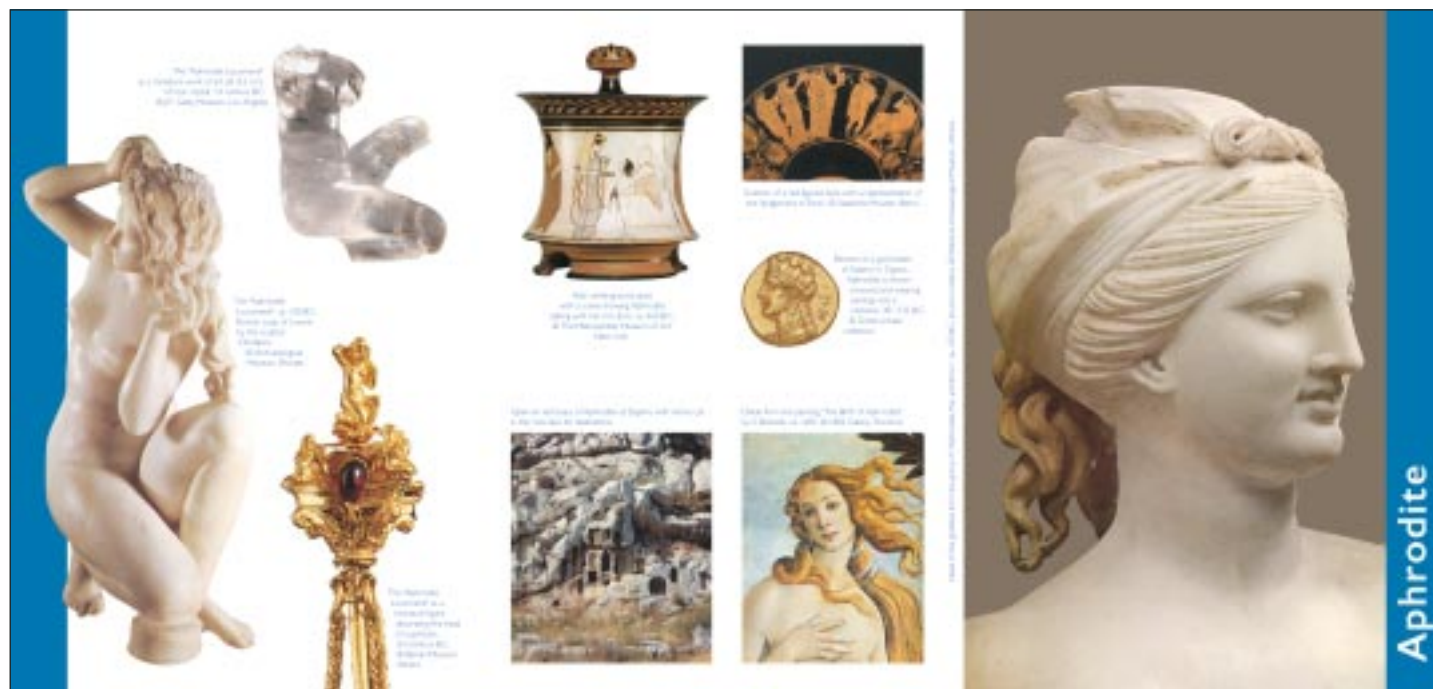
The ancient sculptures, whether statues in the round or relief, have been chosen from works of art in various sizes and materials, ranging from clay to gold. Sculptures have been chosen from various periods, through the chronological spectrum. There are Archaic statues, works of the severe style, Classical, Hellenistic, Classicistic and Roman. They represent sculptural types created by the great artists of antiquity Alkamenes, Doidalses, Euphranor, Pheidias, Praxiteles, Skopas and copied later on, at various scales in various materials. The statue of Apollo Parnopios, a work by Pheidias, is shown both as a Roman copy, as it is known today in the Kassel Museum, and as it must have appeared originally as a bronze or as marble with the ancient colours. The "Aphrodite Louomene" by Doidalses, is likewise shown as a Roman copy, also as an adornment for a gold pin and as a miniature sculpture of rock crystal.

The vases have been chosen according to the clarity of representation of each divinity and the possibility of recognizing him from his symbols. To show the wealth of the repertoire of ancient Greek vase making and decorating, vases have been chosen in the black-figured and red-figured styles, vases with white-ground and vases with relief decoration. They have also been chosen to illustrate the different shapes or types of vessel: amphorae, craters, kylikes, lekythoi, pyxides, hydrias, etc.

The architectural monuments dedicated to the gods are likewise varied. There are open-air sanctuaries in a natural environment (such as the sanctuary of Aphrodite at Daphne), simple altars (like that of Dionysos in Athens), sacred places surrounded by colonnades or stoas (as at Brauron), telesteria (such as at Sangri in Naxos), and many temples of different forms as well, built in the three orders of ancient architecture and preserved in varying condition.

Each triptych has also a picture of a more recent work of art, its theme drawn from ancient mythology and the gods, to show the extent of their influence on the artists of a later time. The works comprise paintings and sculpture, by both European and American artists. They range in time from the early Renaissance (S. Botticelli 1481) to today (A. Karo, 1990).

The ancient coins of the various Greek cities, frequently had representations of the gods and of their symbols. The coins presented, made of various materials, gold, silver and bronze, have been chosen because of their special artistic value as well as for the facility with which the divinities can be recognised from their symbols.



**Aphrodite** (Roman Venus) was the goddess of beauty and love. Her importance to the ancient Greeks, however, did not end there, for she embodied the great forces of nature that perpetuate life in the world, the forces that unite sky and earth to create the gifts of nature, plants and animals. In Plato's Symposium and in late Classical times, a clear distinction was made between Aphrodite Ourania (of the heavens), who represented pure love and protected family and fertility, and Aphrodite Pandemos (of all the deme, thus everybody), who protected free relationships and physical love.

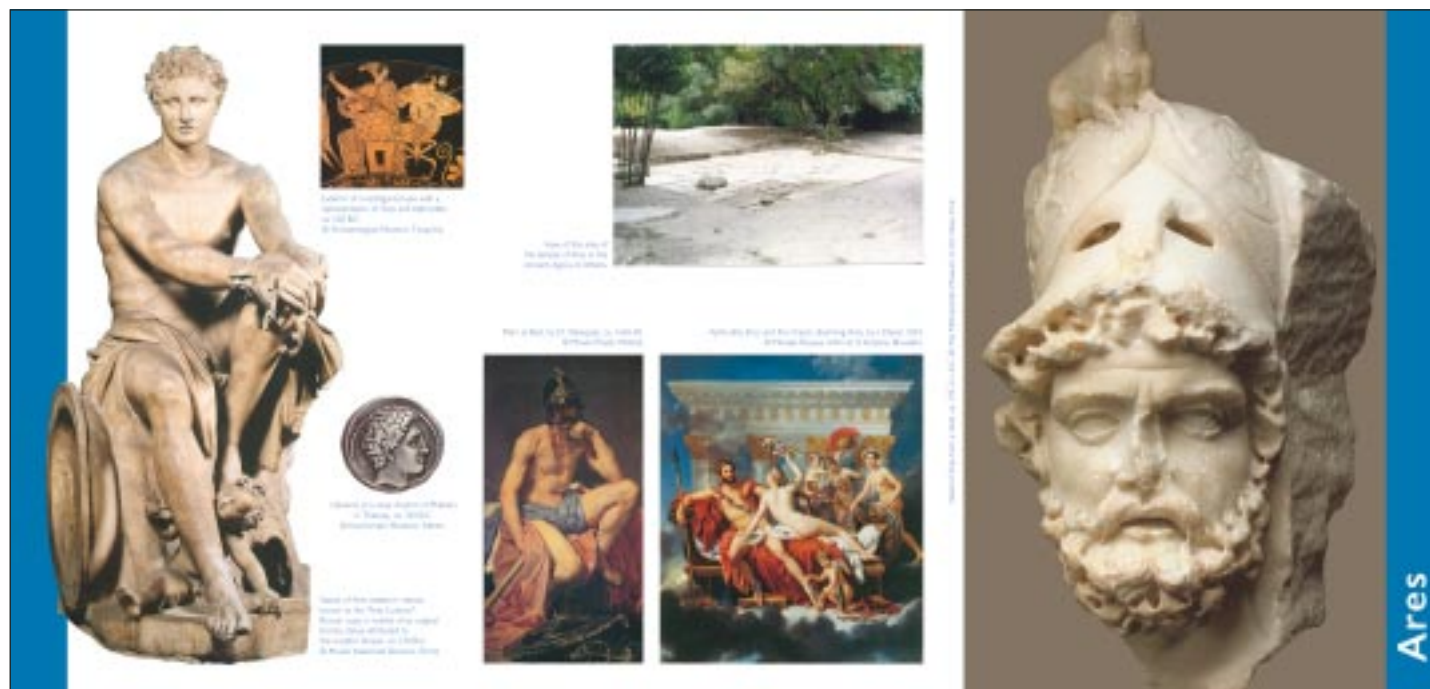
The symbols of Aphrodite were doves, geese and her favorite flower was the rose. She was depicted with richly embroidered garments – woven and sewn by the Charites (Graces) and the Hours – or she was represented nude, especially in the later works of art. She was often shown emerging from an open shell or accompanied by her son Eros who holds a bow.



**Apollo** (Roman Apollo) was the personification of sunlight, the god of music, of poetry, of harmony, of logic; his sphere included prophecy as well. He was believed to carry out the desires of Zeus. He was the punisher of hubris, the protector of dynasty founders and the colonists of cities. He was the healer of pain and the purifier of crime. He was also considered to be the most handsome of the Olympian gods, "the most beautiful of the immortals."

The symbols of the god were the tripod, the lyre, the kithara, the bow and quiver (just as his sister Artemis) and the omphalos of Delphi, as the centre of the world. His special plants were the laurel (daphne) and the palm, and his favorite animals were the swan, the dolphin and the crow.





For the ancient Greeks, **Ares** (Roman Mars) was the god of war and warriors. He was the personification of pitiless battle and for him war was an end in itself. Homer describes the character of the god in the Iliad. He is the archetypal warrior, strongly built and fleet of foot, who leaps maniacally into the battle fray, bellowing his war-cry as loudly as ten thousand men. The poet emphasises the difference between the warrior goddess Athena, who fights for a purpose, and Ares who was so bloodthirsty that even his father Zeus detested him.

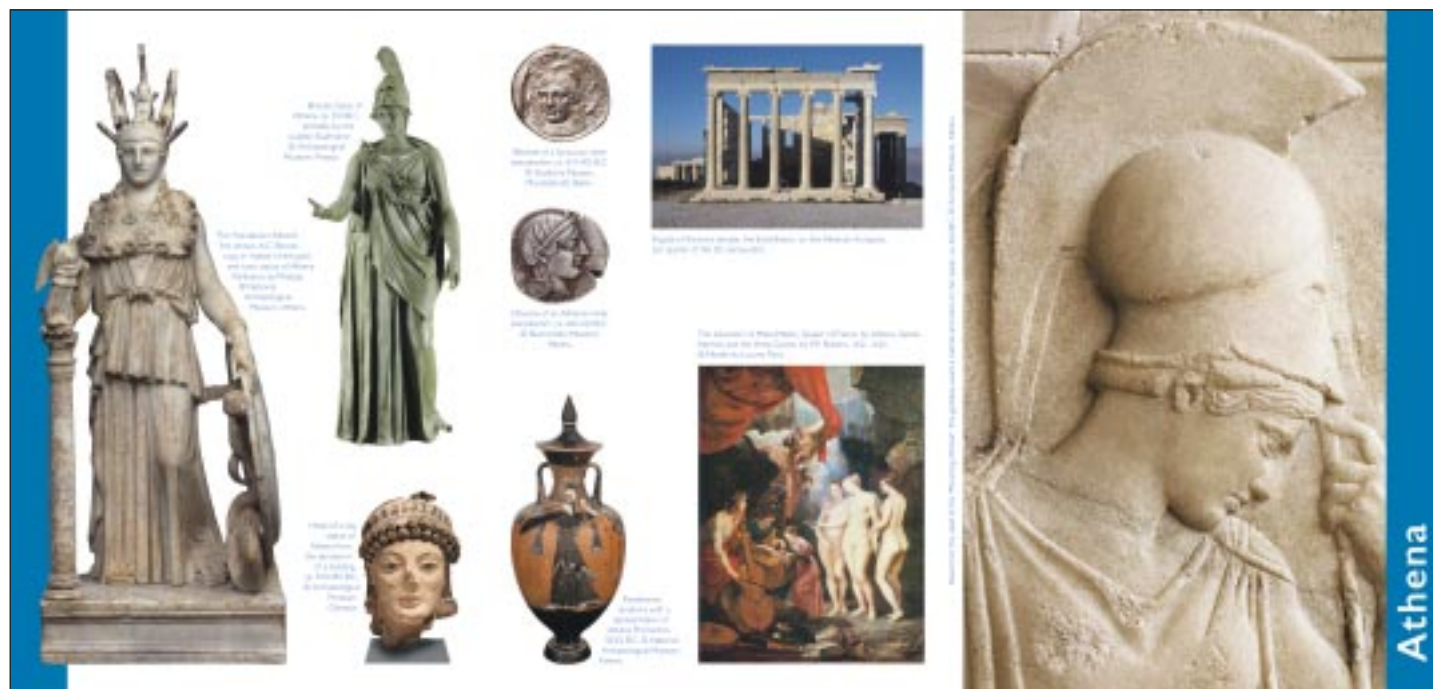
Ares' symbols were his weapons, his spear, his helmet and the torch. His sacred animal was the dog. Apple twigs decorated the animals sacrificed to Ares.



**Artemis** (Roman Diana) was worshipped in ancient Greece as the goddess of wild nature, of forests, mountains, springs and wild animals. Like Athena and Hestia, according to mythology, she never married. She was the archetypal solitary, free and independent young woman who lived close to the natural world. The ancient Greeks believed that she protected the fruits of the earth, the young, as well as women in childbirth; that she was occupied with the hunt; that she was accompanied by Nymphs and Charites (Graces) and had virginal beauty.

Symbols of the goddess were the bow and quiver, the crescent moon, the deer, the hunting dogs, the bull and the bear. Frequently she was associated with the cypress.

In Classical times Artemis was always depicted dressed in multi-folded garments.



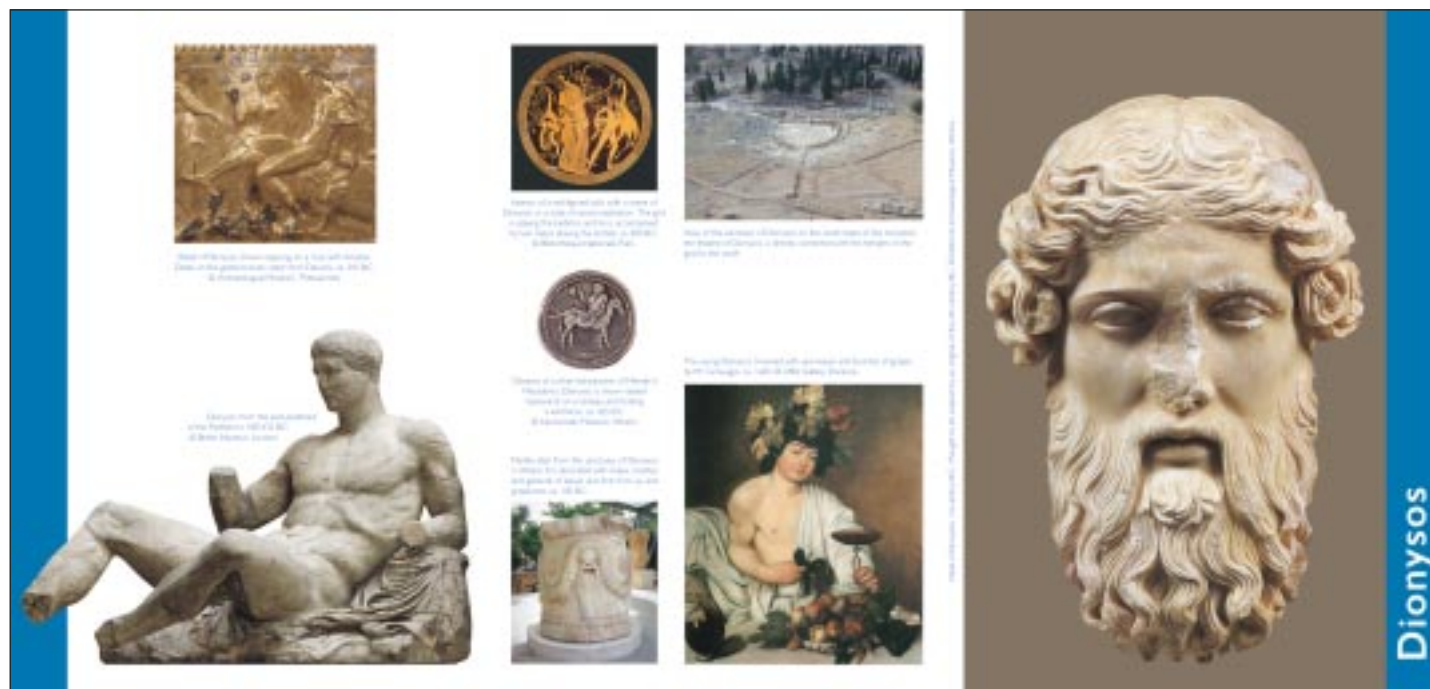
The goddess **Athena** (Roman Minerva) was one of the most important divinities of Mt. Olympus. She was primarily the protectress of ancient Athens, but of many other cities all over Greece as well. She was the goddess of wisdom and war and at the same time of arts and crafts. She was credited with inventions for harnessing nature (the bridle, the ship's hull, the loom, the lathe, the potter's wheel) and the musical instrument, the aulos. She was thought to have devised strategies for carrying out complicated tasks and stratagems of war. She was characterised as the virgin goddess, self-reliant and thus self-directed (according to the myth she neither married nor had erotic affairs). Maturity, responsibility and tolerance were likewise her characteristics. With her vote alone she could upset a tie vote in the court, so that the accused could be proclaimed innocent. Today she might be thought of as the goddess of culture. Athena's symbols were the owl, the helmet, the aegis (a protective goatskin, a kind of shield) given by her father, the gorgoneion (the apotropaic head of the Gorgon Medusa) worn on her aegis or as a device on her shield, her spear, the spindle and the olive. Very often she is shown in warrior attire.



**Demeter** (Roman Ceres) was the goddess of cultivated fields, protectress of agriculture and grain. She taught mankind to cultivate the earth and she was closer to mortals than any other divinity. Under certain circumstances of initiation, she even offered them the prospect of a happy life after death. The personality of Demeter was defined also by her relationship with her daughter (**Kore**). She was the mother of Persephone (Proserpina), Queen of the Underworld, with whom she forms a divine pair, a conception that surpasses mythology and becomes basic for comprehending the symbolism of their mystery cult in antiquity.

The symbols of Demeter were the torch (which was carried by initiates during the Eleusinian Mysteries), her sceptre and ears of wheat. Sacred to Demeter was the pig, to Persephone the cock. When Demeter and Kore are shown together, Kore holds the torches as Queen of the Underworld.





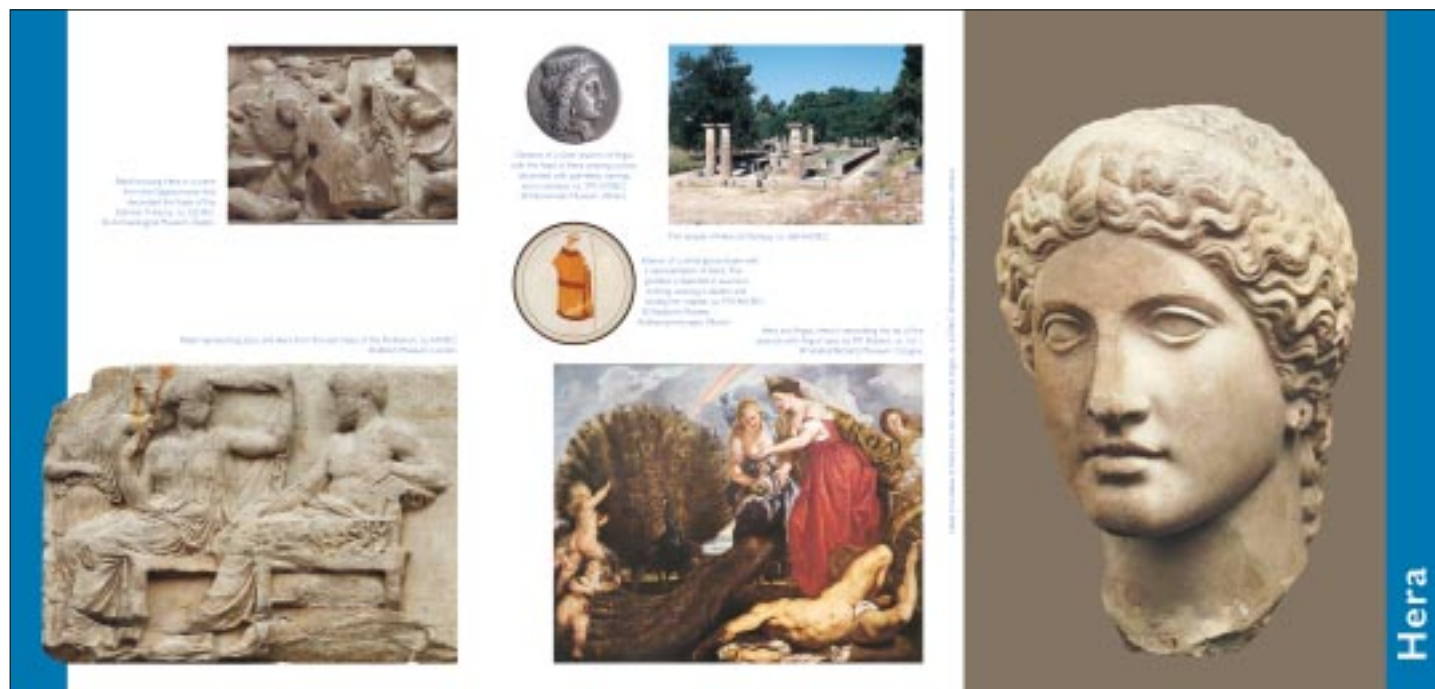
**Dionysos** (Roman Bacchus) was the god of vineyards, of wine, of ecstatic dance. The fertility and productivity of the earth also laid in his domain. To describe precisely his special character is difficult; he appears to have embodied also a sense of the powers of the subconscious, which were expressed by ecstasy, inebriation and enthusiasm that surpassed logic. It is characteristic that he was able to transmit mania, inspired frenzy, as much to his opponents as to his followers. To his followers mania, with wine and dance, provided a happy solution to sadness; to those who rejected him, it came as incurable madness. To Dionysos we owe, directly or indirectly, the theatres that were built throughout the Greek world from the 5th century B.C. on.

Symbols of the god were the thyrsos (a staff wound round with vines and ending in a pine cone), a drinking vessel known as a kantharos, the ivy vine, grape vines and theatre masks. His special animals were the goat, the donkey and the panther.



**Hephaistos** (Roman Vulcan) was the god of fire both on earth and in the heavens. He was the tamer of fire and he forged objects of metal. Mythology portrays him as the god of creative works, sculpture, modelling, metal-working, the forging of armour. He was a goldsmith and patron of artisans. In the Homeric epics his work is greatly admired and described in detail. His cult in Classical Athens bespeaks the love and admiration of the inhabitants for fine works of metal and ceramic, in the making of which fire was the indispensable element. Clearly he was viewed by the ancient Greeks not only as an Olympian divinity but also, since he was lame, as an individual with "special needs", to put it in modern terms, who developed an inventive mind and great skill with his hands.

Symbols of the god were the hammer, the smith's tongs, the double axe and his cane. He was frequently shown mounted on a donkey.



In Archaic and Classical Greece, **Hera** (Roman Juno) was worshipped as the supreme goddess, wife of Zeus, Queen of the heavens, protectress of marriage, family and women. She had many of the powerful qualities of her husband: she was connected with the phenomena of the sky, she had divine inspiration, pride and gentleness. Scholars believe that her cult was very early in the Greek world. It was well established in Mycenaean times at Argos, Sparta and Mycenae and her cult existed also in the colonies of Magna Graecia.

Symbols of the goddess were the pomegranate, signifying fertility and conjugal love, the sceptre, the polos (a tall crown) and the diadem. Her sacred animal was the cow; sacred to her also were the peacock and the cuckoo. The osier or chaste-tree was her sacred plant.



**Hermes** (Roman Mercury) had various capacities according to the ancient Greeks, who believed that his sphere included the divine realm of Mt.Olympos, the world of mankind and Hades, the Underworld. He was the god of perpetual motion, of communication, of exchange, including that of trade, of roads, of good luck. He was the messenger who carried out the commands of Zeus as well. In a strange way, while he protected commercial gain, he also protected gain from fraud, deceit and theft. For the ancient rural communities in Greece, he was the caretaker of grazing herds of goat and sheep, cattle, horses and mules. Later on, he became the friendly Psychopompos (leader of souls) who showed the dead the way down to the World of Shades. He also protected music and athletic games and he was known as logios, a connoisseur of clear expression.

Hermes's symbols were the kerykeion, his winged sandals and pilos (felt cap), his purse and the traveller's wide brimmed hat, the petasos. He was associated with the cedar tree and the ram.





In the eyes of the ancient Greeks, **Poseidon** (Roman Neptune) was lord of the watery element, god of the seas, of springs, of lakes and rivers. He was one of the most powerful of the Olympian divinities, brother of Zeus and of Plouton. Zeus himself referred to him as "most august and best of the gods". His realm extended even to the depths of the earth, for it was he who caused earthquakes and made the earth stable in relation to the sea. With his wife, Amphitrite, he lived in a golden palace in the depths of the sea and he flew over the surface of the sea in a golden chariot drawn by wild horses accompanied by Nymphs and sea creatures, tritons, hippocamps (a mythical creature, half-horse, half-serpent) and dolphins.

Poseidon's symbols were his trident, with which he stirred the waters of the sea, his horses, dolphins and various beasts of the sea and the Nereids who followed in his train. Sacred to the god were seaweed and the pine tree.



**Zeus** (Roman Jupiter), for the ancient Greeks, was the main deity who knew and saw all, the lord of the heavens and master of atmospheric phenomena. Homer tells us that this supreme god was the father of gods and of men. In addition to the power he wielded, he was characterised by justice and ethical perfection: he rewarded excellence and punished evil. He punished those who did not listen to his orders. He knew what the future held and he could pronounce oracles (as at his oracle at Dodone) or send Diosemia (portent-bearing omens). Yet he was Xenios (hospitable) who protected the act of hospitality.

The symbols of Zeus were the thunderbolt, his sceptre, oak leaves and the eagle.



The Twelve Olympian Gods

### 3. Mythology Cards

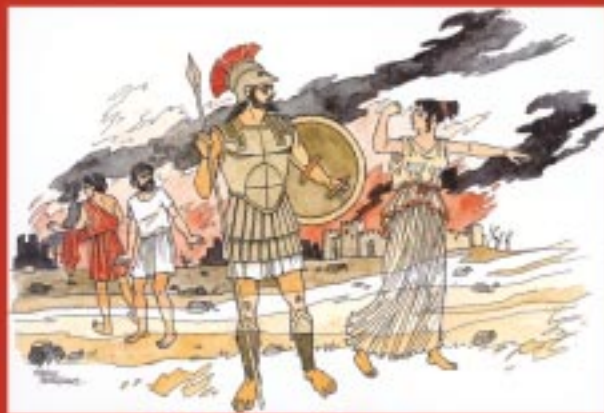
The cards, by the artist Pavlos Valassakis, show representative scenes from the myths about the divinities. There is a card for each god or goddess and another one for all the divinities together. The characteristic symbols of each god show clearly both on the individual cards and on the group card. The text on the back of each card is addressed to the children.



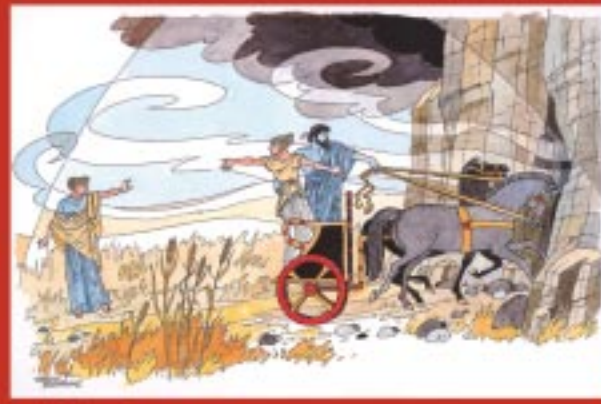
ATHENA (Roman Minerva) - Athena on the Acropolis with the sacred olive tree.



APOLLO (Roman Apollo) - Daphne is transformed into a plant so as to escape Apollo.



ARES (Roman Mars) - Ares with his children Eris (discord), Deimos (fear) and Phobos (fright) in front of a city razed by war.



DEMETER AND KORE (Roman Ceres and Proserpina) - The abduction of Persephone by Plouton (Hades), the god of the Underworld.





ZEUS (Roman Jupiter) - Zeus with his eagle hurls a thunderbolt.



DIONYSOS (Roman Bacchus) - Dionysos transforms the Tyrrhenian pirates who had abducted him into dolphins.



HERA (Roman Juno) - Hera, holding a pomegranate, stands beside a peacock.

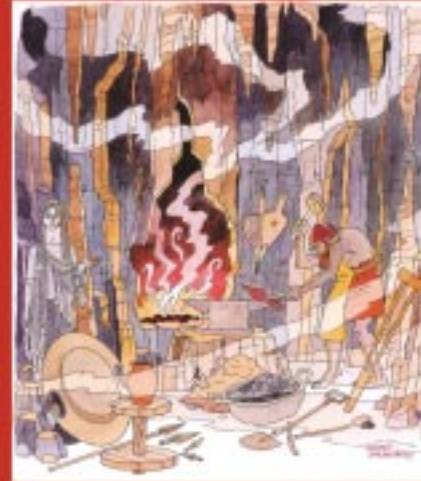


POSEIDON (Roman Neptune) - Poseidon with his chariot in front of his palace in the depths of the ocean.

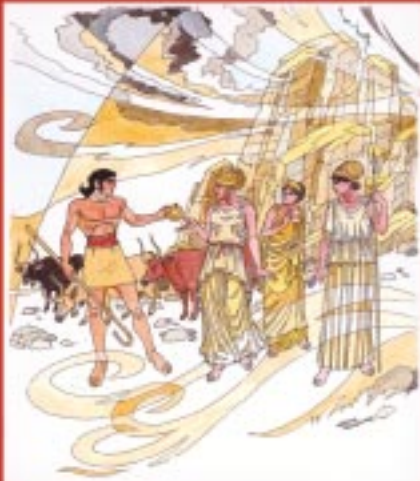




ARTEMIS  
(Roman Diana)  
Artemis with her  
deer and the  
Calydonian boar.



HEPHAISTOS  
(Roman Vulcan)  
Hephaistos in  
his forge.



APHRODITE  
(Roman Venus)  
Paris offers the  
'Apple of Discord'  
to Aphrodite.



HERMES  
(Roman Mercury)  
Hermes, messenger  
of the gods, flies  
through the sky.



Recognizing... THE GODS AND GODDESSES

#### 4. Game Cards

Shown on these cards are works of ancient and modern art, illustrating the gods, in sculpture, on vases, coins and postage stamps. Included also are plants and animals sacred to the gods. The pupil is to recognize which divinity is shown in each work, to answer the questions on the back of each card and to connect the gods with their sacred animals and plants, painted by the artist Michalis Kallimopoulos.



Recognizing the Gods... IN SCULPTURE



Recognizing the Gods... ON VASES



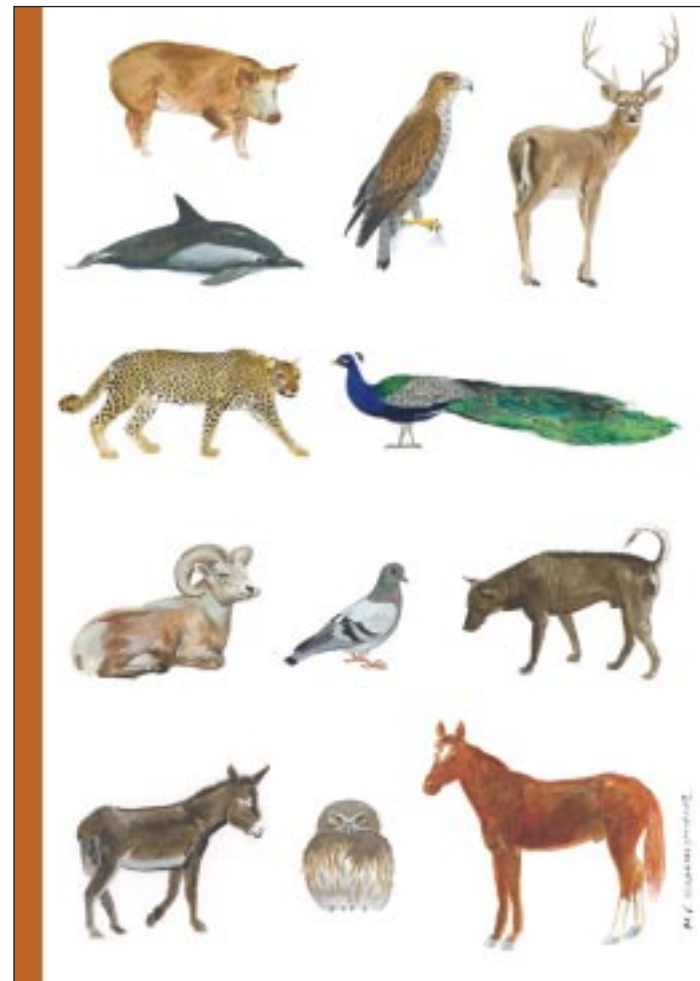
Recognizing the Gods... ON COINS



Recognizing the Gods... ON POSTAGE STAMPS



Recognizing PLANTS, sacred to the Gods



Recognizing ANIMALS, sacred to the Gods





CREATING Gods and Goddesses

This is a game-card with twelve figures of gods or goddesses in different colours. It encourages the child to choose which colour best expresses each god, to dress the figures and to add their symbols using pictures from periodicals and newspapers for recycling.



## 5. Symbols & Clues

A file containing a card that shows twelve symbol-objects that represent the twelve supreme ancient Greek gods and at the same time the primary elements of nature, the driving forces of life, both in the ancient and in the modern world. Each symbol has numerous meanings and also each ancient divinity was related with more elements and concepts. The multiple interpretations that can be given to the symbols, the associations and correlations that can be made, provide clues that help the pupil to use his imagination and to reconstruct creatively the world of the ancient gods. Ask the children to decipher the symbols and to fill the file with symbols of their own creation.



Illustration: I. Benekou



## 6. Booklet Games



### • "The Olympian Gods on the Parthenon Frieze"

The game is devoted to the twelve Olympian gods as they are depicted on the frieze of the Parthenon. The children see the gods and goddesses in a marvellous photographic reconstruction as they once were in the central part over the entrance to the temple. They try to identify the divinities and their symbols. The game provides information about the monument, as well as about each god, giving a characteristic epithet, an animal and a plant sacred to the divinity.

### • "Who's Who on Mt. Olympus" Recognizing the Greek Gods

This is a game of recognizing the Greek gods. It is based on connecting photographs of a head portraying a divinity, a sculpture, a vase painting, a coin, a temple and a modern work of art with each god or goddess. The child, using knowledge acquired from the Museum Kit, identifies myths, well known representations of the gods/goddesses and their symbols, chooses and connects the works that portray the same divinity.



### • In the Internet you Can Find...

The goddess of the Acropolis, Athena, and the twelve Olympian gods represented on the east frieze of the Parthenon have for years provided themes for the Acropolis Education and Information Department's projects. Thus additional Educational Resources, connected with the gods, are available for the teacher either as a loan or through the Internet at [www.ysma.culture.gr](http://www.ysma.culture.gr).



#### **"A Day on the Acropolis In Search of the Goddess Athena"**

With this booklet in hand, children explore the Acropolis seeking the ancient worship of Athena, the myths referring to the goddess, the now lost statues, the monuments that housed them. The birth of Athena, the contest between Athena and Poseidon, Athena Parthenos, Athena Polias, Athena Nike but also Athena Promachos, Athena Hygeia-Health and many other statues to the goddess guide the children around the Sacred Rock. Inside the Acropolis Museum they try to recognise Athena's statues from her attributes. In order to get acquainted with the topography of the Sacred Rock they put stickers of the statues' drawings on the relevant spots on the drawing of the Acropolis.

#### **"A Day with the Parthenon Frieze"**

In this booklet, the pupils, guided by a child, take part in the Panathenaic procession. They learn about the temple and its sculptured decoration, about the great festival and the composition of the frieze. They learn to identify the members of the procession shown on the Parthenon frieze: gods, priests, archons, horsemen, and the file of the sacrificial animals.



#### **"The Parthenon Frieze"**

This unique sculptural work of the Classical period, the frieze of the Parthenon, illustrating the Panathenaic procession, measuring 160 m. in length, can be viewed analytically in a photographic re-composition in the Internet.



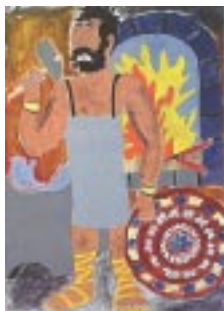
## PROPOSALS FOR THE TEACHER

The twelve Olympian gods and ancient Greek mythology are popular subjects for children. They cover an extensive part of the school curriculum and they can fit into the programmes of many different grades. Through the twelve gods, mythology and art, an interdisciplinary approach to teaching can be applied. Within the framework of Environmental Education a big impulse can be given to teaching through our cultural patrimony.

The texts in the booklets about the gods are addressed to teachers. The back covers with their pictures, can serve as posters in the classroom.

The booklet games and the mythology cards and games are all prepared for the pupils.

Detailed proposals for the teacher follow. Many of these have already been applied by teachers with whom we have collaborated over the years. Full bibliography with the publications of most school projects can be found in the YSMA website.



## Mythology, History and Art



### • The Crafts Game

Get involved with **crafts**. Paint pictures of the gods and goddesses in all sorts of colours. Make art-work with the collage technique. Make use of the enormous capabilities of computer graphics to work on the pictures. Scan pictures and edit them.

Discuss and make with the children some small symbols-objects connected with the gods. Make page markers, pop-up cards, mobiles with the gods. Hang them in the classroom. Make the genealogical tree of the gods.

Make **games** for the purpose of identifying the gods and their myths. The symbols and the gods can make wonderful puzzles. The myths and the adventures of the gods can provide material for a table game.



### • The Game of the Classroom Museum

Make your own "Museum of the Gods", the Classroom Museum.

Hang **panels** on the walls, one for each god. Each god has many symbols. The children can bring from home objects, cards, photographs from periodicals (advertisements have many, for example Hermes in "Interflora"), so that the classroom collection can gradually be enlarged. Coloured photocopies from books and encyclopaedias can enrich your collection with splendid works of art.

You can ask your pupils to turn dolls, lego, goblin or any other sort of figure into gods and goddesses for display in your Museum.



### • The Collector's Game

Study the cards with the **stamps** and the **coins**. Encourage your pupils to make their own collections, to collect contemporary postage stamps, paper notes and coins of the 20th century that show mythological scenes with the ancient gods. A particularly good collection can be made with Hermes (postage stamps) and with Athena (coins). The children can also find the gods and their symbols in foreign currencies as well. Ask them to design their own proposals for the Postal Service and the Mint.





### • The Game of the Gods and their Myths



Ask the children to **identify the myths** shown on the cards. Ask them to write relevant imaginary dialogues between the gods. Suggest that they ask of each divinity something related to his specialties. What would you ask of Hephaistos or of Hera?

The children can then make up their own myth to explain a natural phenomenon, or write it as a scenario for a theatrical work, which they can perform.

Each child can **identify with a god**, make symbols, be photographed holding them, portraying the god he has chosen. He can draw a god and use his own photograph for the face. You can do a panel or a commemorative book with pictures of the whole class showing the children as divinities.



Together with the children create a file on the subject "**Other Ancient Gods**". Study Hestia, Plouton, Asklepios, Nemesis, Iris, Eros and others.



Give contemporary symbols to the ancient gods. What symbols would represent their special functions in the needs of today's world? Remember that a creative lesson might be the children's invention of a **new modern divinity**. Gods of Nature, Forgetfulness, Colours and Gymnastics have been created by school-children.



### • The Ancient Greek Temple Game



The pupils can design **a temple for the god** of their choice and make a model of it out of various materials. Using the booklets of the Museum Kit and other books from the School Library, they can study the myths of the specific god or goddess as seen in vase-painting and sculpture and they can propose compositions for the pediments, metopes and frieze, which they can place on their model. They may want to recreate the divinities full-figure so as to enliven the sculpture.



### • An Ancient Festival at School

Study the **ancient festivals**, as a holiday for the ancients, and hold a festival at the school. A famous festival of ancient religion was the Panathenaia. Organize contests of epic narrative and poetry, musical, theatrical and athletic competitions. Organize an ancient procession like that shown on the Parthenon frieze.

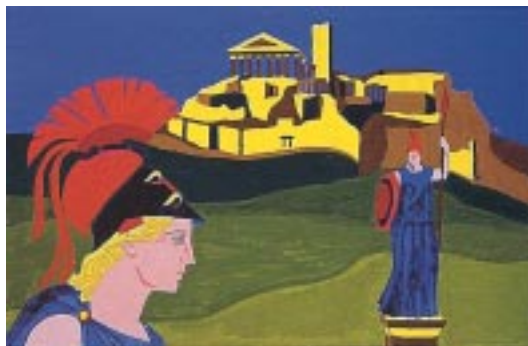


## Mythology and Ancient Greek Language

### • The Game of the Ancient Greek Language

The ancient **Greek language** is a very interesting and fascinating language. By introducing into the lesson some of the most beautiful and etymologically significant epithets the teaching can be enriched and you can increase the interest of the children in the ancient language and its development.

Each god has many **epithets**. Some of these are of significance for the cult, others for the poetry of the language itself or for composition. The teacher can include in the lesson some of the epithets that are mentioned and ask the children to find their meaning either by interpreting them or by using a dictionary. Find some ancient words that have been taken over into foreign languages. The children can write dialogues between the gods, enriching them with epithets. They can dramatize these dialogues.



Some of the pupils can tell stories, either well-known ones or their own myths. Bear in mind the **ancient rhapsodists** who attended the symposia and festivals and recited epics. For accurate translations of the ancient texts you can consult the Loeb Library or translations by other authors. This will give you immediate contact with the sources, the epics, the Hymns, Hesiod, the tragedies and comedies and you can give a lesson based directly on the original texts. In this way the children can also learn that there are various myths about the same subject, that the myths are not historical sources, but stories that give answers to the existential problems of mankind, explaining natural phenomena and the world around us.



## Mythology and Science

### • The Natural History Game

Each god had **animals and plants** that were sacred to him. Be an explorer of nature. Create at school the worlds of the land, the sea and the air.

Collect plants and photographs of plants and animals. Try to find the myths that connect them with the gods and make books: plant books and animal books.

Try to find some of the plants that were sacred to the gods, in the countryside. Plant some of them at school (grape-vine, ivy, laurel, olive, rose). Collect pomegranates, wheat sheaves, sea-weed.

If you live in Athens, arrange a visit to the Ancient Agora, where you can find most of the plants of antiquity and of the gods.

Identify the birds, animals and sea creatures that were sacred to the gods. Find feathers of peacocks, roosters, owls, geese, doves.

Imagine the world of mythical creatures, such as the hybrids that came from a combination of man and animal (gorgon, minotaur, centaur, sphinx, triton), or combinations of animals (hippocamp, hippalektryon or gryphon). Find the corresponding myths.



### • The Geography Game

In the **geography and history lessons**, you can connect your studies with local divinities and traditions. Find the local legends. If the ancient traveller Pausanias came through a specific area, see it through the eyes of Pausanias using as guide the marvellous book by N. Papachatzis, or a good translation of Pausanias. Make a game of the gods and their travels in the ancient Greek world. Find the local heroes and local festivals so as to recreate them and to take part in them.



Look for sanctuaries of the gods in various places throughout Greece. Hand out maps to the children and ask them to locate places where there were sanctuaries of each god. Use any kind of imitation parchment and sealing wax to lend authenticity and charm to an "ancient" map.

### • The Astronomy Game

Search the **planets and stars** of the universe with your students, for representations of mythological tales. Begin with our Solar System, the Sun-Apollo, the Moon (Selene)-Artemis, the planets: Hermes (Mercury), Ares (Mars), Aphrodite (Venus), Poseidon (Neptune) and Zeus (Jupiter). Find the myths about Gaia (Earth), Pluton, Ouranos and Kronos (Saturn). Continue with the myth about the creation of the Galaxy from Hera's milk and the beautiful ancient myths explaining the constellations.





## Mythology and Contemporary Careers

What ancient occupation did each god protect? Correspondingly, what job might that god protect today? Discuss: if the god "lived" today, what would he have represented and what work might he have done (for example, the goddess Athena might well have been a University Professor, Hermes, Director of Communications).

Imagine the Olympian gods as the government of the country.

What ministry would be entrusted to each divinity?

Imagine the gods and goddesses as teachers in your school.

What lesson would each one teach?

Greece is a land full of archaeological sites and museums.

Explore **the careers that are related to cultural heritage**, its management and preservation. Be an archaeologist, a guide, a conservator of antiquities, an antiquities guard. Be an architect who restores monuments, a museum architect, a designer of exhibitions.





Explore a **career in tourism**. Arrange tours, special pathways through an archaeological site, perhaps with pictures. Write a guide for children.

Be an **advertiser**. Give names of the ancient gods to a modern business. Apollo for a music group, Aphrodite for a cosmetic firm, Zeus for an electrical company, Poseidon for a marine office. Prepare the advertising campaign of the company, its logo, make posters.

Think of the tremendous possibilities provided by the myths about the ancient gods for creative writing.

Be a **writer** of historical novels. Study a specific period and set your own story in that historical background. Compose the diary of an historical or imaginary figure connected with the gods. Write a letter to or from this imaginary person.

Be a **reporter**, have interviews with the gods. Publish them in a newspaper or show them on the television.

Discuss in your classroom the organizing of an **art exhibition** in a museum.

Choose the objects to be displayed, design and draw a plan of the exhibition and the cases. Choose the lighting, the colours and materials to be used. Make a model of the exhibition. Write a short description of each object and make a catalogue for children to accompany the exhibition. Remember to insure the works of art for a certain sum.

Organize the opening of the exhibition, the invitations, the posters. Invite the School Director to inaugurate the exhibition.

Organize a **museum shop**. Design a logo, the décor of the shop, the objects to be sold, wrapping paper, shopping bags.



### • Let's Make a Book about the Gods

Ask your pupils to make **a book** about one or more of the gods.

In making a book, the child writes the text, chooses the pictures, illustrates it and organizes it into chapters with an introduction and an epilogue, bibliography and index. He gives the book its form (perhaps one of the god's symbols), he designs the cover, the back cover, prepares the titles, the title page. He chooses the fonts, the initial letters and he does the pagination. He learns to discern the careers involved, the factors that help to create, edit, promote and sell a book.



## The Museum Kit Travels...

The Museum Kit, "The Twelve Olympian Gods", has been designed for use in the classroom but also in any place that is of cultural interest. A single work of art connected to one divinity is sufficient to release the educational dynamic of this Museum Kit.

### • In an Archaeological Museum or Site

The archaeological museums have many works of art, sculpture, vases, coins, illustrating divinities and heroes, and showing the most beautiful myths about them. When you have studied the Museum Kit, visit a museum and divide the children into groups, assigning each group a god or goddess. Study the cards with the ancient works of art. With their help, find similar figures and scenes in the museum cases. Photograph the objects and make a file entitled "The Olympian Gods in the... Museum". Compose a story, a specific itinerary about the antiquities in the particular Museum.

Teachers and children from various parts of Greece can make an expedition together to the temples of a specific divinity. For example, in Attica, they can visit temples near their schools and work together studying the sanctuaries of the goddess Artemis: the Artemis Brauronia on the Acropolis and at Brauron, Artemis Agrotera in Pangrati, Artemis Mounichia in Piraeus, Artemis Amaroussia at Maroussi, Artemis Tauropolos at Loutsa, Artemis Propylaia at Eleusis and others. The children of each school can alternate as guides and lead the children of the other schools on a general tour of the traces of the goddess in Attica.



### • In an Art Gallery

The symbols of the ancient gods frequently live on in works of the past five centuries and in contemporary works as well. Visit an Art Gallery or any place displaying modern works of art by yourself, identify the particular works to be studied, then visit again with your pupils and ask them to locate them by themselves.

### • In a Library

Make a small library about the gods and goddesses in the classroom, asking the children to bring books from home.

With the children, organize an exhibition, either in the School Library, or in a Public Library.

The books in libraries are arranged according to the Dewey Decimal System which divides the books into ten categories: 100-Philosophy and Psychology, 200-Religion, 300-Social Studies, 400-Languages, 500-Natural History, 600-Applied Sciences, 700-Fine Arts, Entertainment, Hobbies, 800-Literature, 900-History, Geography, Biography, 000-General works. Find and collect information about the gods in all these categories of books. Many creative connections can be found between the gods and a variety of subjects: books about the gods' houses, the ancient temples, about the neoclassical buildings that have incorporated in their form many elements of ancient architecture, books on volcanoes, lightning, cultivation of the fields, etc, can all stimulate the child to learn to search for information in the library shelves.

Each student can choose a god and make his own itinerary, hunting for symbols and relevant books.

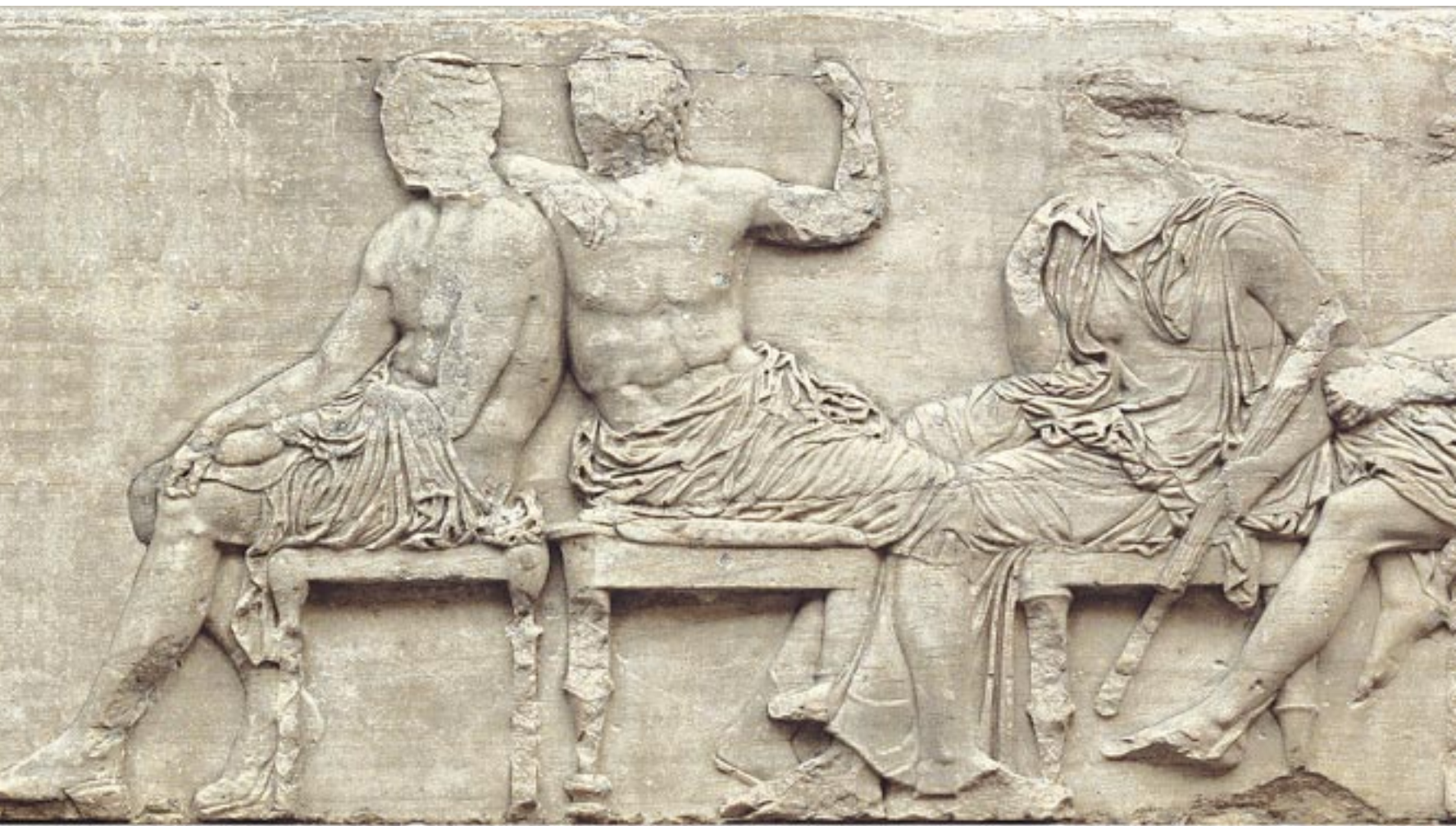
In addition, all this can be done through the Internet.



### • In a Bookstore

In collaboration with one or more bookstores, organize a tour in search of books about the divinities in bookstores or book exhibitions. On the days agreed, those in charge of the bookstores can place in their displays, books connected directly or indirectly with the gods of Mt. Olympus: for example, the theatre in connection with Dionysos, the marriage and family in connection with Hera, the cultivation of the olive tree in connection with Athena. The children look for information about the gods in all sorts of books: literature, encyclopaedias, children's books, illustrated books, comics, "coffee-table" books and they use their imagination freely in their combinations. They record the books they have chosen and they learn to search in the bibliography.









# The 12 Olympian Gods

