

Toynbee Curriculum

KS4 Knowledge Maps

CLASSICAL CIVILISATIONS

Toynbee School



1 Knowledge Map: Myth and Religion: Gods and Goddesses

This topic focuses on the wonderful world of Greek Myth. Greek mythology is a complex and intricately connected series of stories that explain how the world was founded and operated. It is also so much more. It is a study of humankind and the complex lives of human beings. The Ancient Greeks created their Gods in their own image and with human characteristics. We will study these Gods, the myths surrounding them and how each of these Gods is represented in art and architecture, as well as literature.

First Generation: The Primordial Gods

1	Chaos - The Void	Chaos is the God referred to at the point where it all began. It is the moment when Heaven and Earth separate. From Chaos came the Primordial Gods.	
2	Tartarus - The Underworld	The Primordial God of the great stormy pit which lay beneath the roots of the earth. He was the anti-heaven: just as the dome of heaven arched high above the earth, Tartarus arched beneath her. The Titans were eventually imprisoned in his depths.	
3	Gaia - Mother Earth	Gaia was the great mother of all creation. The heavenly gods were descended from her through her union with Uranus (Sky), the sea-gods from her union with Pontos (Sea), the Gigantes (Giants) from her mating with Tartarus (the Pit), and mortal creatures born directly from her earthy flesh.	
4	Uranus - The Sky	Uranus was the primordial god of the sky. The Greeks imagined the sky as a solid dome of brass, decorated with stars, whose edges descended to rest upon the outermost limits of the flat earth. Ouranos was the literal sky, just as his consort Gaia (Gaea) was the earth.	
5	Pontos - The Sea	Pontos was the primordial god of the sea. He was the sea itself, not merely its resident deity, who was born from earth at the dawn of creation. Pontos and Gaia were parents of the ancient deities known as the Old Men of the Sea.	
6	Erebus and Nyx - Darkness and Night	The Primordial God of night, Nyx drew the dark mists of her consort, Erebus, across the heavens at night, cloaking the bright light of the heavenly aether.	

Second Generation: The Titans

7	Chronos	The King of the Titans, and the god of immortality. He led his brothers in the ambush and castration of their father Uranus, but was himself deposed and cast into the pit of Tartarus by his own son Zeus. He was the father to the first six Olympian Gods, of which he originally ate five!	
8	Rhea	The Queen of the Titans and goddess of female fertility. She saved her son Zeus from Cronus by substituting the child for a stone wrapped in swaddling cloth. The Titan had devoured her other five children, but these were later freed by Zeus.	
9	Oceanus and Tethys	Oceanus: The Titan god of earth-encircling water river. As a Titan god he presided over the rising and setting of the heavenly bodies: the sun, the moon, the stars, and the dawn. His ever-flowing waters, encircling the edges of the cosmos were associated with the never-ending flow of time. Tethys: The elder Titan-goddess of the sources of fresh-water and would create the Rivers, Clouds and Springs.	
10	Iapetus	The Titan god of mortality and the allotment of the mortal life-span. His sons Prometheus and Epimetheus were the creators of animals and men. Iapetus was one of the four brother-Titans who held Uranus fast while Cronus castrated him with the sickle. As punishment he was cast into the Tartarean pit by Zeus at the end of the Titan War.	
11	Prometheus	The creator of humankind. He defied Zeus on several occasions, including stealing fire from heaven for the benefit of humankind. Zeus was furious, and had Prometheus chained to Mount Caucasus, where an eagle was set to devour his ever-regenerating liver. The Titan was eventually released from his tortures by Heracles.	
12	Leto	The younger Titan-goddess of motherhood, light, and womanly demure. She was the mother of the twin gods Apollo and Artemis by Zeus.	

Other Important Greek Gods:













13	Hades	Hades was the king of the underworld and god of the dead; he was also Zeus' brother. He presided over funeral rites and defended the right of the dead to due burial.	
14	Persephone	Persephone was the goddess queen of the underworld, wife of the god Hades. She was also the goddess of spring growth as she would spend six months (Spring and Summer) above ground with her mother, Demeter.	

Third Generation: The Olympians

15	Zeus	Zeus was the King of the Gods and the god of the sky, weather, law and order, destiny and fate, and kingship. He was depicted as a regal, mature man with a sturdy figure and dark beard. His usual attributes were a lightning bolt, a royal sceptre and an eagle.	
16	Hera	Hera was the Olympian queen of the gods, and the goddess of marriage, women, the sky and the stars of heaven. She was usually depicted as a beautiful woman wearing a crown and holding a royal, lotus-tipped sceptre, and sometimes accompanied by a lion, cuckoo or hawk.	
17	Poseidon	Poseidon was the Olympian god of the sea, earthquakes, floods, drought and horses. He was depicted as a mature man with a sturdy build and dark beard holding a trident (a three-pronged fisherman's spear).	
18	Demeter	Demeter was the Olympian goddess of agriculture, grain and bread who sustained humankind with the earth's rich bounty. Demeter was depicted as a mature woman, often wearing a crown and bearing sheaves of wheat or a cornucopia (horn of plenty), and a torch.	
19	Hestia	Hestia was the virgin goddess of the hearth and the home. As the goddess of the family hearth she also presided over the cooking of bread and the preparation of the family meal.	
20	Athena	Athena was the Olympian goddess of wisdom and good counsel, war, the defence of towns, heroic endeavour, weaving, pottery and various other crafts. She was depicted as a stately woman armed with a shield and spear, and wearing a long robe, crested helm, and the famed aegis (a snake-trimmed cape adorned with the monstrous visage of Medusa).	
21	Hephaestus	Hephaestus was the Olympian god of fire, smiths, craftsmen, metalworking, stonemasonry and sculpture. He was depicted as a bearded man holding a hammer and tongs - the tools of a smith - and sometimes riding a donkey.	
22	Ares	Ares was the Olympian god of war, battle, courage and civil order. In ancient Greek art he was depicted as either a mature, bearded warrior armed for battle, or a nude, beardless youth with a helm and spear.	
23	Aphrodite	Aphrodite was the Olympian goddess of love, beauty, pleasure and procreation. She was depicted as a beautiful woman often accompanied by the winged godling Eros (Love). Her attributes included a dove, apple, scallop shell and mirror. In classical sculpture and fresco, she was usually depicted nude.	
24	Hermes	Hermes was the Olympian god of herds and flocks, travellers and hospitality, roads and trade, thievery and cunning, heralds and diplomacy, language and writing, athletic contests and gymnasiums, astronomy and astrology. He was the herald and personal messenger of Zeus, King of the Gods, and also the guide of the dead who led souls down into the underworld. Hermes was depicted as either a handsome and athletic, beardless youth or as an older, bearded man, with winged boots and a herald's wand.	
25	Apollo	Apollo was the Olympian god of prophecy and oracles, music, song and poetry, archery, healing, plague and disease, and the protection of the young. He was depicted as a handsome, beardless youth with long hair and attributes such as a wreath and branch of laurel, bow and quiver of arrows, raven, and lyre.	
26	Artemis	Artemis was the Olympian goddess of hunting, the wilderness and wild animals. She was also a goddess of childbirth, and the protectress of the girl child up to the age of marriage - her twin brother Apollo was similarly the protector of the boy child. In ancient art Artemis was usually depicted as a girl or young maiden with a hunting bow and quiver of arrows.	
27	Dionysus	Dionysus was the Olympian god of wine, vegetation, pleasure, festivity, madness and wild frenzy. He was depicted as either an older, bearded god or a long-haired youth. His attributes included the thyrsos (a pine-cone tipped staff), a drinking cup and a crown of ivy. He was usually accompanied by a troop of Satyrs and Maenades (wild female devotees).	

In this topic, we explore the idea of heroes in Ancient Greece and Rome, with a focus on Heracles (more commonly known as Hercules). We will examine the twelve labours of Heracles, and his importance to Ancient Olympia. For the Roman element we will study Hercules' victories over Achelous and Nessus as told by the poet Ovid. We will also learn about Hercules' victory over Cacus through a section of Virgil's Aeneid. We will also compare and contrast the importance of Hercules to the Greeks and Romans.

The Twelve Labours of Heracles

1	Slay the Nemean Lion	After realising the skin of the lion was impregnable to arrows, Heracles strangled the lion to death. Heracles presented Eurystheus with the lion's skin which he had to remove from the lion using the lion's claw as his own knife would not work on it.	
2	Slay the Lernaean Hydra	Heracles asked his cousin, Iolaus, for help and each time he removed a head, Iolaus would seal the neck with a flaming torch. Heracles removed the immortal head of the Hydra and buried it in the ground, and used its venom for his own arrows.	
3	Capture the Golden Hind of Artemis	This was not quite the same danger as the previous two tasks but was hard because of the speed of the animal. After tracking it for one whole year, he was able to capture it, bind its legs and carried it back to Mycenae. He would later return the animal.	
4	Capture the Erymanthian Boar	Like the Golden Hind, the boar was much larger than normal boars and was terrorising the countryside of Arcadia. Heracles wore the boar down through the thick winter snow. When it tired, Heracles caught it, bound it and took it back to Mycenae.	
5	Clean the Augean Stables	Heracles had to clean the stables of an enormous herd of cattle in one day. It would have been impossible had Heracles cleverly diverted the rivers Alpheios and Peneios through the stables, cleaning them instantly.	
6	Slay the Stymphalian Birds	The birds had been ravaging the lands, some suggested they ate the residents too. To rouse the birds from the marshes, Heracles used a rattle made by Hephaistos from Athena. As the birds flew into the air, he shot them all down with his venomous arrows.	
7	Capture the Cretan Bull	The bull had been destroying homes and farmland in Crete. Heracles crept up behind it and strangled it to the point of death where upon he released it and it came under his control. He rode it back to Mycenae, which includes across the sea (I), and back to Mycenae.	
8	Steal the Mares of Diomedes	The king kept a set of horses that were crazed due to them being fed on the limbs of defeated enemies. Heracles stole the horses and Diomedes sent soldiers after him. Heracles would end up feeding Diomedes to his own horses before taking the horses back to Mycenae.	
9	Obtain the Belt of Hippolyte	Hippolyte's belt was given to her by father, Ares, and Heracles had to steal it. Hippolyte gave him her belt because she greatly admired his work in previous labours. Yet, Hera intervened and disguised as an Amazonian, persuaded them that Heracles was going to steal the Queen herself. It resulted in a battle in which Heracles kills Hippolyte.	
10	Steal the Cattle of Geryon	Heracles stole Geryon's cattle but whilst stealing them, he was attacked by Geryon who had three heads and three sets of arms and legs. Heracles would eventually club Geryon to death and take the cattle back to Mycenae.	
11	Steal the Golden Apples of Hesperides	A monumental task that sees Heracles fight the river god, Achelous, set Prometheus free from his eternal punishment on Mount Caucasus, and steal the golden apples from Hesperides, the daughter's of Atlas. To do this final part, he would trick Atlas into doing it, and then trick Atlas again to return to his eternal punishment of holding up the skies.	
12	Capture and bring back Cerberus	His final task was to bring Cerberus from the Underworld. After winning Persephone's favour, Hades suggested that if Heracles could tame Cerberus, he could take him to Mycenae. Heracles used the stranglehold used so successfully on the Nemean Lion and the Cretan Bull.	

The Birth and Early-Life of Heracles

13	Parents	Heracles has a human mother, Alcmena, and a divine father, Zeus. Alcmena thought she was sharing her bed with her husband, Amphitryon because Zeus disguised himself as him. Yet, Alcmena was also pregnant with Amphitryon's baby meaning she would have two children.
14	Hera's Wrath	Just before the boys were born, Zeus boasted that as he ruled the skies, his son would rule the Earth. Hera was angry at Zeus' affair so made him vow that which ever son was born first would rule. Hera even tried to have Heracles and Alcmena die during the birth. Eurystheus was born first and became King of Mycenae; Heracles had no official power.
15	The Snake Plot	Hera was furious that her plan to have Heracles killed at birth failed, so she sent two snakes to poison Heracles as a baby. Heracles strangled the snakes in his cot showing his immense, and god-like, strength.
16	Athena the Protector	Following the failed snake plot, and frightened by Hera's anger, Alcmena abandoned Heracles in the woods where he was recovered by Athena. She took him to Mount Olympus but he was sent away by Hera. From this point onwards, Athena would be his protector and he was returned to his mother.
17	Hera's Revenge	When he became a man, Heracles married Megara, the daughter of the King of Thebes. Still engorged by Zeus' affair and her hatred of Heracles, she sent the goddess of madness, Mania, to infect Heracles. In his madness he killed his wife and children.
18	Oracle of Delphi	In his depression, Heracles exiled himself from Thebes and consulted with the Oracle of Delphi as to what he should do. It advised Heracles should serve his half-brother, King Eurystheus, for twelve years completing tasks to atone for his crimes. Little did he know, Hera had taken over the oracle of Delphi and this was her plan.
19	The Twelve Labours	To atone for his crimes, King Eurystheus (guided by Hera) set Heracles 10 tasks to complete which he believed would be impossible and see Heracles die. However, it was extended to 12 tasks as during two of them, Heracles received either help or payment.

Heracles and Ancient Olympia

20	Ancient Olympia	Ancient Olympia is the home of the Olympic Games, which were founded in 776BC. Olympia is in the ancient province of Elis. This is the place where Heracles carried out his fifth labour: The Augean Stables.
21	The Temple of Zeus Metopes	Heracles and the Olympic Games will be forever linked due to his twelve labours being represented on the Temple of Zeus with 12 metopes. Six are above the entrance and six over the back entrance.

Roman Hercules: Stories of Cacus, Achelous and Nessus

22	Roman Hercules	The Romans inherited their ideas about Hercules from the Greeks but they do have their own stories about him: The battle with Cacus, the battle between Hercules and Achelous, the battle with Nessus, and his death.
23	Hercules and Cacus	The story of Hercules and Cacus happens during his tenth labour, the Cattle of Geryon. When he was driving the cattle back to Mycenae, he stopped at Pallantium on the River Tiber, where Rome would later be founded. It was here that Hercules heard that Cacus had been terrorising the people of Pallantium. Whilst resting, Cacus would steal Hercules' cattle. This would lead to a fight where Hercules would be triumphant.
25	Cult of Hercules	This led to the cult of Hercules in Rome. This led to an annual sacrifice at the Great Altar of Hercules, which later would become the location of the Temple of Hercules in the Forum Boarium in Rome.
26	Hercules and Achelous	The story of Hercules and Achelous is a fight over who should marry the princess Deianira of Aitolia. Achelous was a river god and both refused to back down so whoever won the fight would marry the princess. Again, Hercules would prove to be triumphant in a fight between the two.
27	Hercules and Nessus	Hercules' confrontation with the centaur, Nessus, would eventually lead to his death. Hercules would kill Nessus for capturing his wife. The arrow used by Hercules contained venom from the Hydra and seeped into Nessus' shirt which he tricked Hercules' wife into accepting as a gift.
28	The Death of Hercules	Juno in her hatred of Hercules continued to spread lies and create problems for Hercules. She spread rumours about how Hercules did not love his wife but another, a princess called Iole. Deianira placed Nessus' cloak around Hercules in the hope it would revive his love for her. The cloak though was cursed and during the heat of a sacrifice it burnt and stuck to Hercules' skin causing him to die.
29	Hercules becomes a God	Upon his death, Jupiter gave a speech to the other Olympian Gods and asked that Hercules be allowed onto Olympus for all his heroic deeds on Earth. All agreed, including Juno, so Hercules shed his mortal skin and became an immortal god.

Knowledge Map: Myth and Religion: Religion in the City

In this topic, you are required to study the design, function and importance of temples in Greece and Rome. You will also have to examine the various religious officials that existed in the Greek and Roman world and their roles and responsibilities. Finally, we will examine the importance of animal sacrifices to those who conducted them. We will be looking at four case studies: the Parthenon and Temple of Zeus in Greece, and the Pantheon and Temple of Portunus in Rome.

Greece

The Temple of Zeus
(472BC-456BC)

The Parthenon (447BC-
432BC)

500BC 450BC 400BC 350BC 300BC 250BC 200BC 150BC 100BC 50BC 0 50AD 100AD 150AD 200AD

Rome

The Temple of Portunus
(120BC-80BC)

The Pantheon (125AD)

Greek Temples

1	The Sanctuary	This is a holy area in a city or town that contained a temple and an altar to a God. The sanctuary was usually separated from the rest of the city by a wall. Sometimes the sanctuary would have temples to more than one god, it did not have to be specific to one god or goddess.
2	The Function of a Greek Temple	A temple was a building dedicated to a god and was used to house the cult statue of that god. Essentially, the temple was the building that was the god's place on earth when they left Mount Olympus. Importantly, only priests were allowed in the temple - the majority of the population never set foot in the temple.
3	The Temple Building	Temples come in many shapes and sizes but all were rectangular in shape. The temple was usually orientated from east to west (to follow the sun). Most temples followed a similar design and included a plinth , steps, a colonnade , a cella , and an opisthodomos .
4	The Altar	This was the most important part of the sanctuary for the populace was the altar . The altar could exist in its own right and without a temple. The altar was where sacrifices and offerings to the gods took place.
5	Priests	The Greeks had two types of priest: Hierus (Priest) and a Hiereia (Priestess). Their name meant <i>one who sacrifices to a god</i> . Usually gods were attended by priests, goddesses by priestesses. Their main jobs were to make sure that the correct ritual was carried out at the correct time.
6	Sacrifice	In order to honour the gods, the Greeks would give them offerings. This could include gifts of money, dedications of song, or spoils of war. The main offering was a blood sacrifice that included several stages before it was correctly completed: the preparation, the kill, and sharing of the sacrifice.
7	Temple Decoration	Two main areas of the temple were decorated: the pediments and friezes . The design of the pediments and friezes were usually associated to the city it was in or the god the temple was dedicated to. The pediments were at the end of a temple, and the frieze was a continuous strip of sculptured stone or marble that ran around the whole temple.

Case Studies: Parthenon and Temple of Zeus

8	The Parthenon	The Parthenon is arguably the most famous temple in the world, certainly Greece. It sits on the Acropolis in Athens and was commissioned by Pericles and was built between 447-432BC. Its chief architect and designer was Phidias .
9		The temple was dedicated to the goddess Athena and was built to honour her. The sanctuary had several buildings and sculptures that focused on Athena and included a huge statue to Athena Promachos (' <i>Athena who goes into battle</i> ').
10		The Parthenon is huge in size, measuring 69.5 metres in length and 30.9 metres wide. It is orientated east to west like many temples, but it has a unique feature in that it has a double colonnade . Its pediments depict the stories of Athena's battle with Poseidon for Athens, and her birth.
11		Interestingly, it is not the main temple on the Acropolis to worship Athena. It became not just a monument to Athena but also to Athens itself. It would house the city's treasury.
12	The Temple of Zeus	The Temple of Zeus was located within the sanctuary at Olympia called the Altis. The temple was built around 472BC, but the Olympic Games had been held since 776BC at the site and there has been an altar to Zeus at the site since that time which shows the importance of the altar over the temple.
13		The Temple of Zeus was 64.1 metres in length and 27.7 metres wide. It was built in the traditional rectangular shape and was orientated east to west.
14		The eastern pediment shows the myth of Oinomaos and Pelops, and the western pediment depicts the mythical battle between the Centaurs and Lapiths called the Centauro-machy. This latter myth is supposed to represent the victory of civilisation over barbarism.

Roman Temples

15	The Sanctuary	The sanctuary was a holy area in a city or town that contained a temple and an altar to a god. Similarly to the Greeks, the sanctuary was usually separated from the rest of the city by a wall and could also have many temples in it dedicated to many different gods.
16	The Function of a Roman Temple	Similarly to the Greeks, the function of a temple was to provide a place for the god to be resident in when were on earth. Unlike the Greeks though, Roman priests were not appointed to a specific temple.
17	The Temple Building	Roman temples were based on a mix of Etruscan and Greek styling, and usually rectangular in design. However, there were major exceptions to this, most notably the Pantheon in Rome. Roman temples were built on a podium so you could only enter through the front of the temple.
18	The Altar	This was the most important part of the sanctuary for the populace was the altar . The altar could exist in its own right and without a temple. The altar was where sacrifices and offerings to the gods took place. The sacrifices was the most communal part of any worship and could involve the whole city.
19	Priests	Roman priests differed greatly from their Greek equivalents. The priest's role was to uphold the state religion by making sure all gods were at peace (' <i>Pax Deorum</i> '). There were three types of priests in Rome: the pontifices , the Augurs , and the Vestals .
20	The Vestal Virgins	The Vestal Virgins were a college of six priestesses who represented the only major female priesthood in Rome. As their name suggests they were priestesses of the goddess Vesta , the goddess of the hearth and home. The Vestal Virgins was an important and respected role, and they lived in the House of Vestals which was located in the Roman Forum, the centre of social and political activity in Rome.
21	Sacrifice	The Romans followed the same general procedures as Greek sacrifices , with blood sacrifices being the most common. The sacrifice had three stages: the preparation, the kill, and the sharing of the sacrifice. One difference though is that in Rome, a haruspex specialised in reading the entrails of the sacrificed animals.

Case Studies: Pantheon and Temple of Portunus

22	The Pantheon	The Pantheon is probably the most famous of all Roman temples. It stands in the ancient Roman Campus Martius (' <i>Field of Mars</i> '), and area where the army met before campaigns and where all elections took place.
23		It was commissioned by Emperor Hadrian in 125AD, and it is believed it was dedicated to all gods. It is built out of marble, brick and concrete.
24		It is significant as it is one of the best preserved ancient Roman buildings. It also has two unique features. Unlike other temples, it is a rotunda and at the top of the circular temple is an oculus . This is an opening at the top of the dome.
25		The internal decoration in the temple has been updated through time but the circular plan shows that there was room for several statues of gods to be placed in the cella.
26	The Temple of Portunus	This temple is dedicated to Portunus , the god of harbours. It was constructed during the Roman republic around 120BC and 80BC. Who commissioned it and who designed it are unknown.
27		It is regarded as one of the best existing examples of a Roman Temple and remains relatively intact. It is a mixture of Etruscan influence (podium and steps) and Greek influence (porch and colonnade).
28		The altar at the temple no longer exists. However, like Greek temples, it stood at the foot of the temple steps and all worship would have taken place at the altar.

Knowledge Map: Myth and Religion: Religion in the City: Acropolis of Athens

In this topic, you are required to study the design, function and importance of temples in Greece and Rome. You will also have to examine the various religious officials that existed in the Greek and Roman world and their roles and responsibilities. Finally, we will examine the importance of animal sacrifices to those who conducted them. We will be looking at four case studies: the Parthenon and Temple of Zeus in Greece, and the Pantheon and Temple of Portunus in Rome.

Greece

Rome

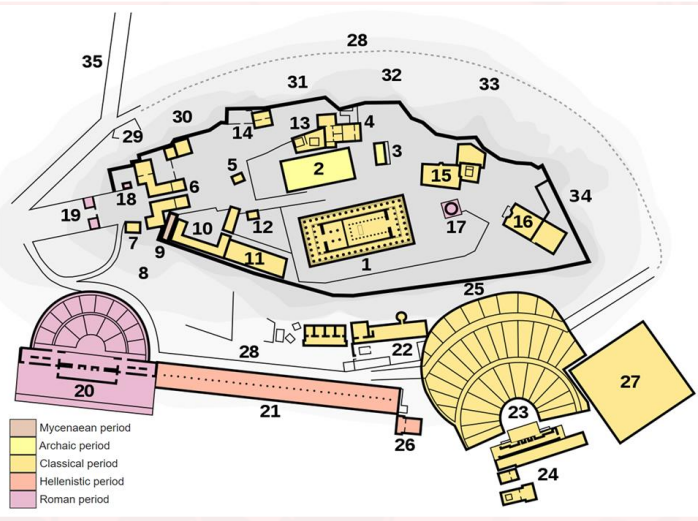
The Temple of Zeus (472BC-456BC)
The Parthenon (447BC-432BC)

The Temple of Portunus (120BC-80BC)

The Pantheon (125AD)



Plan of the Acropolis of Athens



- Main Buildings:**
1. The Parthenon and Statue of Athena Parthenos
 4. The Erechtheion
 5. Statue of Athene Promachos
 6. Propylaea
 7. Temple of Athena Nike
- Selected Others:**
2. Temple of Athena Polias
 23. Theatre of Dionysus
 27. Odeon of Pericles
 35. Panathenaic Way

Acropolis of Athens

1	Propylaea	This was the grand entrance into the Acropolis and the sanctuary. It was a monumental gateway into the site. Construction of it was completed between 437 and 432BC and it had five main parts: a central hall which was the gateway, and four wings, two on each side. It was made entirely of marble, with a dark blue ceiling studded with golden stars.
2	Statue of Athena Promachos	Gods were usually given epithets (an adjective which describes a particular role or characteristic of a god). The main statue on the Acropolis was to Athena and was called Athena Promachos. This translates as Athena who fights in the front line, and showed the goddess as a military defender of the state of Athens.
3	Parthenon	The biggest building on the Acropolis and the largest temple in Ancient Greece. It dominated the Acropolis but, interestingly, it is suggested it was not the main temple to Athena on the Acropolis, but would be the focal point for major festivals.
4	Statue of Athena Parthenos	Inside the Parthenon stood a colossal statue dedicated to Athena Parthenos, Athena the Maiden. The statue was originally carved out of wood and then covered in gold leaf.
5	Erechtheion	The Erechtheion marks the most sacred spot on the Acropolis. It was here that Athena and Poseidon allegedly competed for patronage of the city. The temple's architecture is unlike any other on the Acropolis with areas inside for different gods, as well as Athena. It was the focal point of festivals such as the Great Panathenaia.
6	Temple of Athena Nike	This temple is dedicated to Athena Nike - Athena of Victory. It is a relatively small temple and simple in design. Its friezes depict a mixture of different gods and goddesses and battle scenes.
7	Other Key Sites	The building programme was extended beyond the Acropolis and did include some significant buildings. It included the Theatre of Dionysus, and Odeon to Pericles. The latter is a concert hall named after the leader of Athens who undertook the building of the Acropolis.

Roman Temples

8	Construction	The building of the Parthenon was started in 447BC, under the direction of two architects, Callicrates and Ictinus. It was designed to show off the statue of Athena Parthenos and to be more remarkable in size than any other temple. The main architect during this period would be Phidias, who saw its completion in 432BC.
9	Plan	The temple is grand in scale. It measures 69.5 metres in length and 30.9 metres wide. Unusually it had an arrangement of 8 x 17 columns, usually large temples were 6 x 13.
10	Design	It is predominately a Doric temple but an inner row of columns contains an Ionic frieze. It is not the only unusual design feature to make it more impressive than it might otherwise be. These include careful placing of the columns and a slight curvature of the base and columns.
11	East Pediment	The East Pediment is above the entrance to the Parthenon and depicts Athena's unusual birth; she materialises out of Zeus' head.
12	West Pediment	The West Pediment depicts the competition between Athena and Poseidon as to who would be the patron god of Athens. Much of the pediment's sculpture has been lost or damaged, but a drawing in 1674AD has preserved many details now absent. At the centre of the scene, Athena and Poseidon are moving away from each other but turning to look back.
13	Friezes	The Parthenon has a number of friezes depicting many myths. The Ionic frieze depicts the Panathenaic procession and shows mortals worshipping their Gods, as well as proud Athenian things such as democracy and its strength. The Doric friezes show a series of mythical battles through metopes: Gigantomachy, Centauromachy, Amazonomachy, and the Trojan War.
14	Uses	The Parthenon, whilst a temple to Athena, was also where the city's wealth was kept. Large amounts of gold and silver were kept in the opisthodomos. This highlights the religious and civic connection that runs through Greek religion.

Case Studies: Pantheon and Temple of Portunus

15	Pericles	Pericles was leader of Athens during its Golden Age or the 'Age of Pericles' as it was known. He would rebuild the Acropolis after defeat in a war with Persia, and create Athens as the cultural centre of the Ancient Greek world.
16	Pericles' Building Programme	After Athens was sacked (looted) by the Persians in 480BC, the Athenians, under the leadership of Pericles, chose to build a new, greater Acropolis. His ambitious building programme would see many temples constructed on the Acropolis as well as many other buildings across Athens. Most, if not all, were built out of solid marble which would have been incredibly costly.
17	Delian League	Athens headed a group of Greek allies called the Delian League. Each of the members of the Delian League would pay into the Delian League treasury a membership fee annually. In return for this, Athens would protect them against enemies. The Delian League would effectively become the Athenian Empire.
18	Treasury of Delian League moved	Pericles moved the treasury of the Delian League from the neutral island of Delos to Athens in a statement of power. He would use this money to fund his building programme.
19	Phidias	Phidias came to be the main architect of the Parthenon. He would also be the man who designed the statue of Athena Parthenos.
20	Other Architects	There were other architects involved in the construction of the Parthenon. At its inception it was Callicrates and Ictinus.
21	Controversy over the Building Programme	The controversy lies in how it was funded using the Delian League money to fund an extensive and remarkable building programme. Pericles argued it was necessary and so long as Athens could protect its allies, it was entitled to the money.

Knowledge Map: Myth and Religion: Religion in the City: Ancient Olympia

In this topic, you are required to study the design, function and importance of temples in Greece and Rome. You will also have to examine the various religious officials that existed in the Greek and Roman world and their roles and responsibilities. Finally, we will examine the importance of animal sacrifices to those who conducted them. We will be looking at four case studies: the Parthenon and Temple of Zeus in Greece, and the Pantheon and Temple of Portunus in Rome.

Greece

Rome

The Temple of Zeus (472BC-456BC)

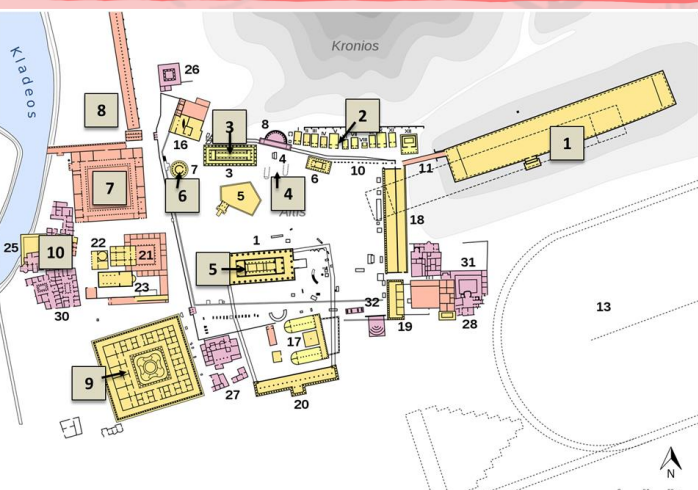
The Parthenon (447BC-432BC)



The Temple of Portunus (120BC-80BC)

The Pantheon (125AD)

Plan of the Ancient Olympia



Main Buildings:

- | | |
|-------------------|----------------|
| 1. Stadium | 6. Philippeion |
| 2. Treasuries | 7. Palaistra |
| 3. Temple of Hera | 8. Gymnasion |
| 4. Alter of Zeus | 9. Leonidaion |
| 5. Temple of Zeus | 10. Baths |

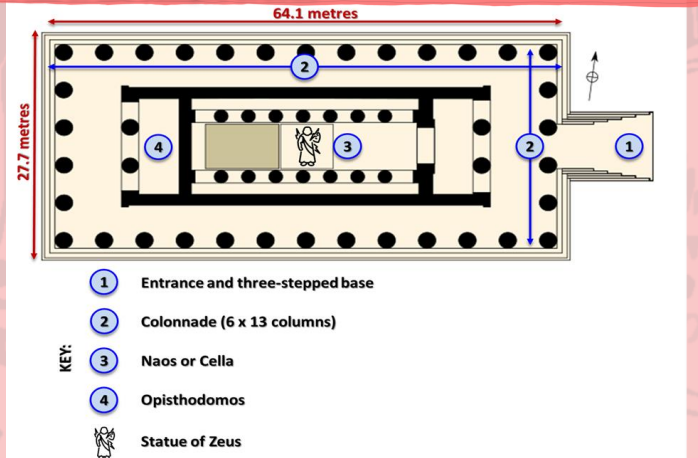
The Temple of Zeus

11	Construction	The Temple of Zeus was the largest temple built in Ancient Greece until the Parthenon. It was constructed between 472BC and 456BC, taking nearly twenty years to be completed. Its main architect was Libon and the whole structure is mainly built from local limestone. It functioned as a temple and as a treasury.
12	Plan	The temple was 64.1 metres in length by 27.7 metres in width. It was orientated from east to west, it stood on a three-stepped base, it was surrounded by a colonnade (6 x 13 columns), and it had a naos and opisthodomos.
13	Design	It was a Doric temple in design. The columns were very traditional in that they had no base, and a square capital. The temple had four friezes which contained metopes that told various stories (more detail on this below).
14	East Pediment	The eastern pediment was the myth of Oinomaos and Pelops. In the centre stands Zeus. As god of justice he stands as judge in the scene. On either side of him stands the elder King Oinomaos and the younger Pelops.
15	West Pediment	The western pediment of the temple of Zeus depicts the mythical battle between the Centaurs and Lapiths called the Centauromachy. The myth came to represent the victory of human civilisation over barbarism.
16	Metopes	There are twelve metopes on the eastern and western sides of the temple and they depict the twelve labours of Heracles.
17	Statue of Zeus	Inside the temple stood the statue of Zeus, which was around 13 metres tall. The statue was designed by Phidias (who was the architect of the Parthenon). It was added to the temple in 448BC, 8 years after the completion of the temple.

Ancient Olympia

1	Stadium	The stadium is located to the east of the Temple of Zeus at Olympia. It is the location for many of the sporting events at the Ancient Olympic Games. These games are believed to have been founded in 776BC.
2	Treasuries	The treasuries were a series of small temple shaped buildings that stored valuable offerings to the gods, and items won in war. Each building was dedicated to a god and had a small room, preceded by a small entrance which had two columns.
3	Temple of Hera	The Temple of Hera is the oldest temple at Olympia. Originally it was built as a temple to both Hera and Zeus but he would eventually have a separate temple built. It is from this altar that the Olympic flame is lit and carried to all parts of the world - still to this day.
4	Altar of Zeus	The Altar of Zeus is one of the oldest structures in Olympia. Due to the number of sacrifices that occur, it meant that the altar eventually grew to around 7 metres in height due to the ash that was never removed. The altar was built around 200 years before the Temple of Zeus, showing that the altar is more important than the temple itself.
5	Temple of Zeus	The Temple of Zeus was situated within the sanctuary at Olympia called the Altis. The temple building and its decoration symbolises the importance of Zeus, Hercules, Pelops, and the Greeks.
6	Philippeion	The Philippeion is a unique building on the Altis. It is a circular memorial made from limestone and marble and contained various statues to famous Greeks such as Philip of Macedonia and Alexander the Great.
7	Palaistra	The palaestra at Olympia is part of the gymnasium at the sanctuary. It is a 66m by 66m, or 4356 metre square building that is thought to be a building in ancient Greece that was devoted to the training of wrestlers and other athletes.
8	Gymnasion	The gymnasium functioned as a training facility for competitors in public games. The name comes from the Greek word <i>gymnos</i> which means 'naked'. All competitors in the Olympics had to compete naked in honour of the Gods.
9	Leonidaion	The Leonidaion was the lodging place for athletes taking part in the Olympic Games and was the largest building on the site.
10	Baths	The Greek baths were built to service the needs of the athletes, since they used them to wash after training or after the Ancient Olympic Games. In those days, athletes would rub their body with oil and then throw dust on it during training, in order to improve their performance. This was a time-consuming process, but it was necessary and followed a certain ritual.

Plan of the Temple of Zeus



In this topic, you are required to study the design, function and importance of temples in Greece and Rome. You will also have to examine the various religious officials that existed in the Greek and Roman world and their roles and responsibilities. Finally, we will examine the importance of animal sacrifices to those who conducted them. We will be looking at four case studies: the Parthenon and Temple of Zeus in Greece, and the Pantheon and Temple of Portunus in Rome.

Greece

Rome

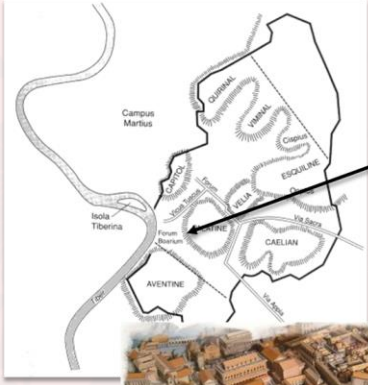
The Temple of Zeus (472BC-456BC)
The Parthenon (447BC-432BC)

The Temple of Portunus (120BC-80BC)

The Pantheon (125AD)

Location of the Temple of Portunus

1 Location
The Temple of Portunus is located in the Forum Boarium, which was a cattle market between the Palatine and Aventine Hills in Rome. The temple stands next to the River Tiber in an area that was a harbour during Roman times. It stands next to the circular temple of Hercules Victor and the site of the Great Altar of Hercules.



The map shows where the Forum Boarium is located in Ancient Rome. As you can see it is situated between the Palatine and Aventine Hills, right next to the River Tiber.



Temple of Portunus

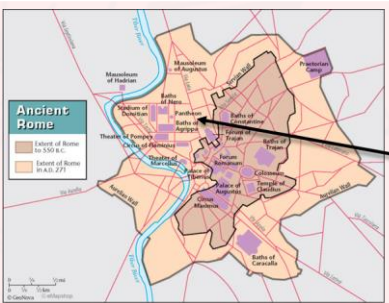
Temple of Hercules

Temple of Portunus

2 Dedication	The temple has been given two names, as it was earlier wrongly attributed to Fortuna Virilis, meaning <i>manly fortune</i> . It has more recently been correctly associated with Portunus, god of harbours.
3 Construction	The temple was built during the Roman Republic between 120BC and 80BC. The architects are unknown. It was built using locally found stone called tufa, and limestone covered with plaster to give the effect of marble.
4 Style	The temple is a brilliant example of an Ionic temple. This can be seen in the columns that have the traditional scrolls carved into the capital.
5 Altar	The altar for the temple no longer exists. However, like Greek temples, it stood at the foot of the temple steps. As in Greece, all worship would have taken place at the altar.
6 Plan of Temple of Portunus	<p>The temple of Portunus is one of the best existing examples of a Roman temple. The Romans gathered their inspiration from the Etruscans and the Greeks. The podium and steps are Etruscan in style; the Greek influence is in the columns and the inclusion of a cella. It has some unusual free-standing columns.</p>

Location of the Pantheon

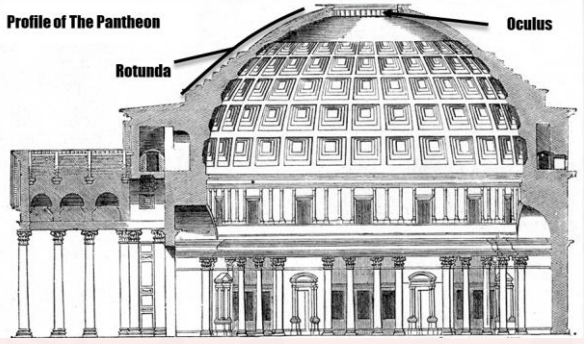
7 Location
The Pantheon is located in the ancient Roman Campus Martius, Field of Mars. This area was a large open space where the army met before campaigns, when they returned from campaigns, where elections took place and where Romans would engage in general exercise. It was later built on as Rome expanded.



The map shows where the Campus Martius (Field of Mars) was located in Ancient Rome. As you can see it is was originally situated outside the city walls and this is because it was a place where armies were located. No army was allowed to enter the city of Rome. However, as Rome expanded they built on it.

The Pantheon

8 Commissioned	The original Pantheon was commissioned by Caesar Augustus, the first Emperor of Rome, and built by his general Marcus Agrippa.
9 Construction	The original was built between 27BC and 25BC, but this burnt down in 80AD. The Pantheon that stands today in Rome is the building rebuilt by the Emperor Hadrian, and was completed in 125AD.
10 Dedication	Pantheon means <i>all gods</i> (from the Greek <i>pan</i> 'all' and <i>theon</i> 'god') and so it is believed that the temple was dedicated to all the gods. Equally, it has been suggested the vaulted roof of the Pantheon resembles the heavens.
11 Decoration	Hadrian desired to link his own family with Augustus. When he rebuilt the Pantheon, he restored the original inscription that was on the frieze: " <i>Marcus Agrippa, son of Lucius, built this when consul for the third time</i> ". The pediment shows signs that it once contained sculpture but that is now lost.
12 Plan	The Pantheon is good evidence that Roman temples did not always have to conform to a standard plan. From the front the temple follows the usual Roman plan, standing on a small plinth, the columns at the front are free-standing, and are followed by semi-engaged columns at the rear of the porch.
13	The unique features comes with the rotunda at the rear of the temple. This circular space is capped with a dome which has an oculus at the top. The Pantheon provided the first example of this type of building and was a feat of engineering in its time.
14 Cult Statue	Much of the internal structure of the Pantheon has been updated and changed through time. From what we do know, the circular plan would allow for several statues of gods to be placed in the cella.



In this topic, we will learn about the myth surrounding the naming of Athens and the role Theseus played in the development of Athens. For Rome, we will explore the role Aeneas played in the founding of Rome, as well as the myth of Romulus and Remus. While exploring both cities we will look at how and why the myths of are depicted as they are and what they meant to Athenians and Romans.







The Naming of Athens: Athena and Poseidon

1	Origins	The story of Athens' naming has not been recorded in one definitive version anywhere. Essentially, it has been reconstructed through examining existing evidence, and stories that have been passed down.
2	West Pediment of Parthenon	The most obvious source of evidence is the Western Pediment of the Parthenon. Although it has not survived it does show the story of Poseidon and Athena's attempts to claim the patronage (to support the city) by offering the people of Athens a gift.
3	Pausanias	Despite the Western Pediment not surviving, we know what it did look like due to the Greek geographer, Pausanias, who drew and wrote about it in detail.
4	Background	The legend starts with King Cecrops founding a city in Attica (region of Greece) and him needing a name for it. At this time, gods travelled the land seeking cities to lay their patronage on. As Cecrops gave worship to Poseidon and Athena, both arrived at the city to claim it for themselves.
5	Poseidon's Claim	Poseidon arrived first and struck the centre of the Acropolis with his trident created a hole in the ground. From this hole, sea water sprang up.
6	Athena's Claim	Athena arrived next and she planted an olive tree on the Acropolis.
7	Athena Awarded Patronage	Zeus and Cecrops judged the gifts. Poseidon gave water but it was salty and was largely unusable. Athena's gift was central to the Greeks' way of life, both as food and oil. Weighing these up, Athena was judged the victor and she named the city after herself.

Theseus: Early-Life and Importance to Athens

8	Importance to Athens	Although not the founder of Athens, as its king, Theseus made Athens the most influential city in Greece, united all of Attica under its rule, and he reformed how Athens was run and governed.
9	Theseus' Parents	Theseus is the son of King Aegeus of Athens, and Aethra , the daughter of King Pittheus of Troezen, a small city south of Athens.
10	Poseidon	After becoming pregnant, Aethra experienced a dream in which Athena commanded her to travel to the island of Sphairia. As she lay on the shore, Poseidon visited her and coupled with her so the child she carried now had both human and godly characteristics.
11	Rivalry	King Aegeus was concerned that now he had an heir to his throne, Theseus' cousins would be jealous and try to kill him. To avoid this he left Aethra and Theseus in Troezen.
12	Challenge	Aegeus left Theseus a challenge to prove his worth as king. He left his sword and sandals under a rock and told Aethra that if Theseus was worthy, he would be able to lift the rock and return the sword and sandals to him.
13	Challenge Accepted	When Theseus came of age, he was told of his parentage and accepted his father's challenge. He easily lifted the rock and took the sandals and sword. He now had to return them to Athens.
14	Return to Athens	Theseus had two options to return to Athens: (1) the easy route via sea which Aethra and Pittheus begged him to take or, (2) the difficult route by land which was full of dangers featuring villains and monsters. Theseus took option two inspired by his cousin Heracles .
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The Labours of Theseus

19	Labour 1: Periphetes - The Club Bearer	Periphetes was a handit that would stand at the side of the road, jump out and beat travellers to death with his club. Theseus spotted him before he could pounce, grappled with him, then beat him with his own club which he then kept.	
20	Labour 2: Sinis - The Pine Bender	Sinis was a robber that would tie his victims to the ends of bent pine trees, then release the trees which would tear his victims in two. Theseus tied Sinis to two trees and had him ripped in half.	
21	Labour 3: Crommyonian Sow	The Crommyonian Sow was terrorising the region. Two versions exist which see the sow as a female pig, the other was a female thief who was nicknamed a 'sow' due to her beast-like behaviour. Each version sees Theseus kill the sow.	
22	Labour 4: Sciron	Sciron was an old man who would sit on a path by a cliff's edge. He would ask passers-by to wash his feet then kick them off the cliff before they were eaten by a giant turtle. Theseus caught the old man and flung him off the cliff.	
23	Labour 5: Cercyon	As a show of strength, King Cercyon would challenge visitors to a wrestling match with the winner becoming king. Theseus defeated Cercyon and became King of Eleusis but did not stay as he wanted to be King of Athens.	
24	Labour 6: Procrustes	Procrustes used to invite travellers to stay in his magical bed. Once accepted, they would lay on the bed. If they were too short, he would stretch them out; if they were too tall, he would use his axe to chop off their feet or head. Theseus persuaded Procrustes to test it, and Theseus quickly cut off his head.	

Theseus Returns to Athens

25	Theseus remains anonymous	When Theseus arrives in Athens he does not reveal who he is to King Aegeus (his father) until he had a plan. Unfortunately, Aegeus' wife, Medea , knew who he was and persuaded Aegeus that he was a threat. He had to prove his heroism by defeating the Bull of Marathon that was terrorising the region.	
26	The Bull of Marathon	In fact, the bull was the same bull that Heracles had driven back from Crete. Theseus , like Heracles , easily took control of the bull and rode it back to Athens to scenes of great joy, before he sacrificed it to Athena .	
27	Medea Dies	Having failed to see Theseus die, Medea chose to poison him but she failed. During the sacrifice of the Marathon Bull, Theseus pulled out his sword to carve the meat. Aegeus instantly recognised the sword, and in the excitement knocked over the poison meant for Theseus .	
28	Theseus becomes heir to Athens	Aegeus declared Theseus his heir to the throne and the citizens of Athens were jubilant.	
29	The Minotaur	Each year, seven girls and boys were sent to Crete by Athens as sacrifice to the Minotaur . Theseus , thinking this was unjust, volunteers and hopes to kill the Minotaur (half bull, half human). Theseus defeats the Minotaur in his labyrinth before fleeing Crete.	
30	Theseus becomes King of Athens	Upon his return to Athens, Theseus was supposed to show a white sail if he was alive and successful, a black one if he was not. Theseus forgot to change the sail to white, and King Aegeus , seeing the black sail, commits suicide at the thought of having lost his long-lost son. Theseus , in tragic circumstances, would become King of Athens.	

In this topic, we will learn about the myths that saw the foundation of Rome. We start with Aeneas and his intrepid journey from the defeated city of Troy to Latium, the area of Italy where Rome would be founded. We also learn about the founding of Rome itself and how two twins, their grand plans, and their falling out led to the creation of a city that would rule the world.

Aeneas: The First Hero of Rome

1	Aeneas' Parents	Similarly to Greek heroes, Aeneas had both mortal and immortal parents. His mother was Venus, the Roman goddess of love, and Anchises, a member of the royal family of Troy.
2	Royal Family of Troy	The last royal family of Troy was led by King Priam. He had many famous children: Hector and Paris being the most famous. Anchises, Aeneas' father, was King Priam's cousin.
3	The Trojan War	The Trojan War is the most famous war in Ancient Greek history. The Greeks lay siege to Troy after Paris took King Menelaus' wife, Helen, back to Troy. The war would last ten years, and the last two would be the focus of the famous Homer book, <i>The Iliad</i> .
4	Aeneas in the Trojan War	Having grown up in Troy, Aeneas became a fierce warrior and fought in the 10-year war against the Greeks. He is mentioned in Homer's <i>Iliad</i> as a brave soldier and loved by the gods. He survived the ten-year onslaught.
5	The Fall of Troy	After ten years of fighting, the Greeks had been unable to defeat the Trojans so turned to Odysseus, King of Ithaca. His plan of hiding armed inside a wooden horse worked and the Greeks burnt Troy to the ground, killing the Trojan King, Priam, in the process.
6	Aeneas Leaves Troy	Following the fall of Troy, Aeneas fled Troy with his father, Anchises, his wife, Creusa, and his son, Ascanius. During the chaos of leaving, his wife, Creusa, was killed. The story of Aeneas leaving Troy and leading the Trojans to a new life, is the basis of Virgil's <i>Aeneid</i> .
7	Public Penates	As well as his family, Aeneas also took some sacred objects with him from Troy, which would be dedicated to the new city he would found. These are called the Public Penates .
8	Aeneas' Journey	Aeneas' travels would take him across the Aegean Sea to Macedon, from Macedon to Sicily, and then from Sicily to the west coast of Italy. It is here that he would build his new city.
9	Pietas	Throughout his journey, Aeneas displayed his pietas. This is the most important heroic quality to the Romans and means a 'sense of duty', and a respect for your family, your gods, and your city.
10	Latium	Latium is the area where Aeneas would settle and create his new city.
11	War and Peace with King Latinus	After arriving in Latium, Aeneas engaged in a war with a local tribe led by King Latinus of Latium. After defeating him, he made peace with him and founded a new city, Lavinium.
12	Importance of Aeneas to Rome	Aeneas did not found Rome but is hugely important to Rome. Many years later, the first Emperor of Rome, Augustus Caesar traced his family back to Aeneas in order to legitimise their rule. By doing this he could claim he was related to the gods.
13	Aeneas to Romulus	Romulus would be the founder of Rome and he would be directly descended from Aeneas, although there is around 14 generations between them.

Livy – The Historian

14	Livy	Livy's full name is Titus Livius and he was born in Padua in Northern Italy, in either 64BC or 59BC.
15	Context	He was born during the time of the Civil War between Julius Caesar and Pompey Magnus. He would have been about 16 years old when Julius Caesar was assassinated in Rome. His early adulthood was lived under the first Emperor of Rome, Augustus Caesar, after he defeated all of his uncle's (Julius Caesar) enemies. During his lifetime he saw the fall of the Roman Republic and the start of the Roman Empire.
16	Early History of Rome	His most famous work is his <i>Early History of Rome</i> , which comes in five books.
17	Unreliable Historian	We have to be very careful to describe Livy as an historian; his writing is not like a modern historian. He never referenced sources of evidence, his research, or any other materials, as a modern historian would do. Therefore, there could be a large margin of error in what Livy writes, especially as many of his 'sources' were oral accounts of what happened. This makes him unreliable as an historian.

Aeneas' Journey from Troy to Italy



A Troy

Aeneas' home and the city he would flee after the Trojan War.

B Thrace

Aeneas' original place to build a city, but bad omens suggested he should move on.

C Delos

When Aeneas lands in Delos, he meets Apollo who tells him to travel where his ancestors lay.

D Crete

Whilst resting in Crete, Aeneas has a vision telling him to travel to Italy.

E Strophades Islands

Aeneas and his crew are attacked by Harpies (half-bird, half-woman creatures). After defeating them, the Harpies reveal that Latium was where he would build a city.

F Buthrotum

Aeneas meets Andromache, wife of the Trojan hero, Hector.

G Sicily

Aeneas meets Achaemenides, a Greek who retells Odysseus' tales. His father would also die and be buried here.

H Carthage

Aeneas meets Queen Dido and they fall in love. However, Aeneas would continue his quest and Dido would commit suicide.

I Eryx

Aeneas enters the Underworld here and is visited by fallen Trojan warriors and Dido. He is also visited by future Roman leaders.

J Latium

It is here that Aeneas would settle and build his city, Lavinium but only after defeating King Latinus in a war. This would also mark the end of Virgil's *Aeneid*.










Livy – The Historian

18	Romulus and Remus' Parents	Romulus and Remus were the twin sons of King Numitor's daughter Rhea Silvia. Their father was the God of War, Mars.
19	King Numitor's Death	King Numitor was killed by his brother, Amulius. Fearing revenge, Amulius had all Numitor's male heirs killed, and his daughter Rhea Silvia was made a Vestal Virgin.
20	Rhea Silvia and Mars	Yet, Rhea fell in love with Mars and they had twin boys. Fearing the wrath of Mars, he had Rhea imprisoned and had a servant put the boys into the river Tiber.
21	She-Wolf Protects Twins	The servant could not kill the boys so placed them in a basket and hoped that someone would rescue them. A she-wolf found the boys and protected them, and then eventually a shepherd who would name them Romulus and Remus.
22	Remus Captured	When older, Romulus and Remus became shepherds who got into a fight with shepherds of King Amulius. Remus was captured by soldiers unaware of who he really was.
23	Amulius Killed	When Romulus rescued Remus, he killed Amulius in the process. When the city learned of who the boys really were, they offered the crown to them as joint kings. The twins turned down the offer as they wanted to found their own city.
24	Location of Rome	They travelled to where Rome is located today. They both liked the area but wanted to build the city on a different hill to each other; Romulus on the Palatine Hill, Remus on the Aventine Hill.
25	Augury	After both read an augury differently, they both claimed victory. Both went on to build walls around their respective hills and quarrelled continuously.
26	Remus Killed	During one bad fight, Romulus killed Remus. He would go on to build his city called Rome and it was officially founded on 21st April 753BC, and he was named its first king.













Knowledge Map: Myth and Religion: Festivals (Greece)

In this topic, you will study some of the key festivals that took place in Greece and Rome. For Greece, you will examine the Great Panathenaia that was held to honour the city's patron goddess Athena. You will also study the City Dionysia held in honour of Dionysus, god of wine and revelry. For Rome, you will study the Lupercalia held in honour of Lupercus and the Saturnalia held for Saturn. When examining these festivals, you will need to draw comparisons between their origins, officials, the sacrifices that took place and the people who attended the festival.

Festivals in Ancient Greece and Rome



















1	Festivals in the Greek and Roman World	Greeks and Romans had a twelve month year but did not divide their week into seven days. In Greece, they set aside 140 days of the year for religious celebrations, festivals, and entertainment days.														
City Dionysia																
2	Origins of the Festival	The origins lie in a town called Eleutheræ in Attica, that united with Athens. Originally, they presented a wooden statue of Dionysus to them, but it was rejected by Athens. A plague on Athens forced the Athenians to think they had upset Dionysus so they readily accepted the statue and built a festival of theatre and revelry to honour him.														
3	Sanctuary of Dionysus	The sanctuary of Dionysus was built to the south side of the Acropolis. It contained an altar and temple but also a theatre in which plays would be performed.														
4	The Eponymous Archon	The organisation for the festival was undertaken by the Eponymous Archon, an elected official. He would select three tragic playwrights and five comic playwrights who would have to write plays, seventeen in total. He would also have to choose a choregos to finance the plays.														
5	Dithyramb	The dithyramb competition saw 100 members from each of Athens' tribes take part in a choral dance in honour of Dionysus.														
6	The Grand Procession	The procession took place before the first day of the festival and recreated the events of Eleutheræ and the wooden statue. The statue would be brought from a shrine just outside the city to the sanctuary.														
7	Programme of Events	<table border="1"> <thead> <tr> <th colspan="2">Programme of Events</th> </tr> <tr> <th>Day</th> <th>Events</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Pompe, dithyrambic contests, komos</td> </tr> <tr> <td>2</td> <td>Opening ceremony</td> </tr> <tr> <td>3</td> <td>3 tragedies, 1 satyr-play</td> </tr> <tr> <td>4</td> <td>3 tragedies, 1 satyr-play</td> </tr> <tr> <td>5</td> <td>3 tragedies, 1 satyr-play, judging and prize giving</td> </tr> </tbody> </table>	Programme of Events		Day	Events	1	Pompe, dithyrambic contests, komos	2	Opening ceremony	3	3 tragedies, 1 satyr-play	4	3 tragedies, 1 satyr-play	5	3 tragedies, 1 satyr-play, judging and prize giving
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5	3 tragedies, 1 satyr-play, judging and prize giving															
8	Pompe	The pompe was a grand procession that took place on the first morning. The statue of Dionysus was carried from the outskirts of the city to the sanctuary of Dionysus with drinking and dancing. Model phalluses were also carried in respect of Dionysus being the god of fertility. 														
9	Dithyrambic Contests	After the pompe, the dithyrambic competitions took place and were a choral song danced to by the tribes in honour of Dionysus. 														
10	Komos	The komos happened in the evening of the first day and saw only Athenian men present leather phalluses to present to the god. The komos involved lots of drinking and dancing. 														
11	Opening Ceremony	The opening ceremony involved the priest of Dionysus sacrificing a piglet followed by each of the ten generals of Athens pouring a libation (a drink) in honour of the twelve Olympian gods. 														
12	Theoric Fund	The contests were not free to watch so Athenians set up a Theoric Fund to help the poor attend a festival. 														
13	Comedy Plays	The themes of the comedy plays were usually war, politics or social life, and reflected the political freedom of Athens. Slaves and masters would often swap roles in plays, and politicians were openly mocked. The only surviving comedies we have of the time come from one playwright, Aristophanes. 														
14	Tragedy Plays	Unlike comedies, tragedies were performed in a trilogy. For this reason, a day was devoted to three playwrights. This suggests tragedy took prominence over comedy. Tragedies were usually based on well-known historical or mythological events. It focused on human suffering and sought to ask questions about human nature. We have surviving plays from three playwrights: Aeschylus, Sophocles, and Euripides. 														
15	Satyr Plays	The satyr play accompanied the tragic trilogy. It was often intended as a comic respite from the previous tragedy. It did not have to be related to the tragedies performed. 														
16	The Judgement	The plays were all judged and the prize giving was awarded on the last day. The playwright with the most votes won a garland of ivy, a symbol of Dionysus. 														

The Great Panathenaia

17	Panathenaia	An annual festival in Athens celebrating Athena's birthday. It marked the most important part of the year for Athenians as she was the patron goddess of Athens and involved athletic and literary competitions.																				
18	Great Panathenaia	An Athenian festival to Athena that took place every four years and contained more athletic and literary competitions than the annual Panathenaia. It lasted eight days.																				
19	Founded by Theseus	The festival was believed to have been founded by Theseus in an effort to unite the regions of Athens.																				
20	Programme of Events	<table border="1"> <thead> <tr> <th colspan="2">Programme of Events</th> </tr> <tr> <th>Day</th> <th>Events</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Rhapsodic and musical contests</td> </tr> <tr> <td>2</td> <td>Boys' and youth athletics</td> </tr> <tr> <td>3</td> <td>Men's athletics</td> </tr> <tr> <td>4</td> <td>Equestrian events</td> </tr> <tr> <td>5</td> <td>Tribal contests</td> </tr> <tr> <td>6</td> <td>All-night celebration, procession, and sacrifice</td> </tr> <tr> <td>7</td> <td>Apobates and boat race</td> </tr> <tr> <td>8</td> <td>Prize giving</td> </tr> </tbody> </table>	Programme of Events		Day	Events	1	Rhapsodic and musical contests	2	Boys' and youth athletics	3	Men's athletics	4	Equestrian events	5	Tribal contests	6	All-night celebration, procession, and sacrifice	7	Apobates and boat race	8	Prize giving
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21	Rhapsodic Contests	A rhapsode is someone who recites poetry. The verses recited were chosen from Homer's <i>Iliad</i> and <i>Odyssey</i> . Rhapsodes would have to have an excellent memory. 																				
22	Musical Contests	There were four main musical competitions based around two Greek musical instruments: the aulos, and the kithara. 																				
23	Sporting Events	Three of the eight days were given over to sporting events for Athenians to take part in. Women were not permitted to take part. The prizes for winning were worth a great deal. 																				
24	Panathenaic Amphorae	The winners of the sporting contests would receive a Panathenaic Amphorae which would have a picture of Athena on one side, and a picture of the sporting event it was won in on the other. It was usually filled with olive oil. 																				
25	The Stadion	This is a running event in which the competitors would run the length of the stadium. 																				
26	Wrestling	It is suggested that Theseus introduced wrestling after he defeated King Cerceyon. The aim in wrestling was to get your opponent to 'fall' onto their back or shoulders. To make it harder, contestants were covered in oil. 																				
27	Boxing	Unlike modern boxing, Greek boxing did not involve protective head gear, and rather than gloves, hands were wrapped in leather. The aim was to knock out your opponent. 																				
28	Pankration	Pankration means 'all strength'. The pankration was a mixture of boxing and wrestling with the addition of kicking moves. It had only two rules: no biting or eye-gouging. 																				
29	Pentathlon	The ancient pentathlon consisted of the discus, javelin, long jump, stadion, and wrestling. 																				
30	Equestrian Events	These events included a four-horse chariot race and a mounted javelin contest where contestants had to hit targets while riding horses. 																				
31	Apobates	The greatest of the equestrian events was the Apobates, which means <i>dismounter</i> . The race involved fully armoured charioteers dismounting their chariots whilst racing and running alongside their horses, before mounting them again. 																				
32	Tribal Contests	All Athenians were divided into ten tribes and competed against each other in: strength trials, a boat race near the port town of Piraeus, and a war-dance competition. 																				
33	All-Night Celebration and Procession	An all-night celebration took place the day on the Acropolis before the procession the next day. It involved a torch race, followed by singing and dancing. The procession the next day involved the peplos, a greek dress, presented to Athena Parthenos.																				
34	The Sacrifice	The procession is followed by the sacrifice at the altar of Athena Polias. No expense was spared, and up to one hundred oxen (a hecatomb) and other animals were sacrificed. The sacrificial meat was then shared amongst the Athenians.																				
35	Parthenon	The Panathenaic procession is depicted on the Ionic frieze of the Parthenon. The procession starts on the western part of the temple and follows two routes down the northern and southern sides of the Parthenon.																				

10 Knowledge Map: Myth and Religion: Festivals (Rome)

In this topic, you will study some of the key festivals that took place in Greece and Rome. For Greece, you will examine the Great Panathenaia that was held to honour the city's patron goddess Athena. You will also study the City Dionysia held in honour of Dionysus, god of wine and revelry. For Rome, you will study the Lupercalia held in honour of Lupercus and the Saturnalia held for Saturn. When examining these festivals, you will need to draw comparisons between their origins, officials, the sacrifices that took place and the people who attended the festival.

Festivals in Ancient Greece and Rome				The Saturnalia													
1	Festivals in the Greek and Roman World	Greeks and Romans had a twelve month year but did not divide their week into seven days. In Rome, they set aside 159 days of the year for religious celebrations, festivals, and entertainment days.		19	Dedicated to Saturn	The Saturnalia was a festival that was dedicated to the Roman god, Saturn.											
The Lupercalia				20	Reasons for Celebration	As Saturn was the god of sowing and seed, the festival celebrated the end of the winter sowing.											
2	Lupercus	The festival derived from a festival of purification and fertility in honour of the god Lupercus.		21		The festival began at the Winter Solstice and celebrated the coming of new light, rebirth, and the promise of a positive future.											
3	Lupus	In Latin, the word <i>lupus</i> means 'wolf' and so the festival also celebrated Rome's founder, Romulus. Romulus was originally known as King of the Shepherds.		22		Saturn was believed to have ruled the earth during the Golden Age, a time when gods and men lived together in harmony and as equals. The festival brought hope of a return to this Golden Age.											
4	Origin of the Festival (1)	There are various versions about how the festival originated. One version, from Plutarch, links the festival with Archadian Lycaea, the feast of wolves. This was in connection to an ancient god who protected herds from wolves.		23	Participants	The Saturnalia was considered unique amongst festivals as it involved all levels of society, including men, women, children, and slaves.											
5	Origin of the Festival (2)	The second version is from Ovid, who links the festival to the Greek god, Pan. Pan was the god of the wild, shepherds, and flocks.		24	Dates	At its longest it lasted from 17th to 23rd December. During the reign of Augustus Caesar it was shortened to three days, before being extended to five days under Claudius.											
6	Changing Focus of Festival	As Rome developed into an Empire, it lost its identity as a nation of farmers, and the importance of the shepherd decreased, so the festival became more associated with celebrating its founder, Romulus.		25	Christmas	The Saturnalia remained very popular throughout the Roman period, even when Christianity became the dominant religion. The Saturnalia was incorporated into Christmas.											
7	Date	The festival was always celebrated on the 15th February each year.		26	Officials	The priests of the Temple of Saturn in the Roman Forum, provided the priests for the Saturnalia. As religious officials were elected each year, the possibility of leading the Saturnalia was a real prospect for many leading Romans.											
8	Officials	The priests were called the Luperci. They were chosen especially for the day from the noble upper class male population.		27	Finance	The responsibility for the public feast fell to the Senate and state money was used to pay for it.											
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10	Lupercal	The Lupercal was a cave in the Palatine Hill that was believed to be the place where Romulus and Remus were suckled by the she-wolf. The priests gathered in this cave at the beginning of the festival.		29	National Holiday	From day one, all business was suspended and the period declared a national holiday. This meant the whole city was free to take part in the festivities of singing, playing music, feasting, socialising, and giving gifts.											
11	Altar to Lupercus	The cave contained an altar to Lupercus. The Luperci were divided into two teams and underwent a sacrifice in honour of the gods. Once the sacrifice had taken place, the two teams took part in a race around the Palatine Hill.		30	Decorations	During the period, people decorated their homes with wreaths and other greenery.											
12	Sacrifice	On entering the cave, the Luperci sacrificed dogs and goats to Lupercus. These animals are known for their virility and suited a sacrifice to the god of fertility.		31	The Sacrifice	Unlike normal Roman sacrifices, the priest took part in the sacrifice with his head uncovered in the Greek style.											
13		The animals were sprinkled with mola salsa on their heads, in order to help them give their acceptance to the sacrifice. They then had their throats slit.		32		On the first day of the festival period, a sacrifice took place at the Temple of Saturn. A young pig would be publically sacrificed.											
14		When the animals had been killed, a knife was dipped in the blood, which was then dripped onto the foreheads of the participants. The blood was then wiped off with wool soaked in milk.		33	Public Feast	After the sacrifice, the state paid for a huge public feast that took place throughout the streets of Rome, and lasted for several days.											
15		A haruspex would then read the entrails of the animals for positive signs. If positive, the participants would eat the sacrificial meat and drink large amounts of wine.		34		At the table, a statue of Saturn was expected to be sat to signify the god's presence at the festival.											
16		The Luperci would then cut the skins from the animals into strips, and used to cover parts of the body, while other parts were used in the race.		35		Equality	The festival promoted equality, which meant that slaves and their masters were equals for the duration of the festivities.										
17	The Race	The race was the public part of the festival and involved the participants running around the foot of the Palatine Hill and through the Roman Forum.		36	Clothing	To support this equality, masters would not wear their traditional togas, and all would wear colourful clothes known as synthesis.											
18		As the runners (the Luperci) raced they whipped spectators with their leather strips to grant great fertility to those struck.		37	Gifts	Throughout the period, gifts would be given to loved ones. Wax candles were common gifts as they represented new light. On the last day known as Sigillaria, Romans gave their loved ones small terracotta figurines known as signillaria.											

In this topic, we will explore the links between myth and the portrayal of power. In the Greeks and Romans' world, myths were more than just stories; myths stood as symbols of power that was used to define a civilisation, city, family or even an individual. When combined with architecture and sculpture they could stand as statements of power for those exhibiting them. For the Greeks we will examine the Athenian use of the Centauromachy on the Parthenon. We will also examine the Amazonomachy as depicted on the Temple of Apollo at Bassae.

The Centauromachy			The Amazonomachy		
1	Lapiths	A mythical race of humans based in Thessaly, northern Greece. They were a legendary, law-abiding tribe.	14	Amazons	The Amazons were a mythical race of women who came from Asia Minor (modern day Turkey). As a race they stayed clear of men except when they needed to repopulate. If they gave birth to a son, the baby was killed; if it was a girl, they became an Amazon.
2	Centaur	A mythical race that were half-horse, half-man, who were depicted as savage, uncivilised, and aggressive creatures. Unlike men, they lived in caves, hunted wild food, and fought with rocks.	15	Greeks	The rival to the Amazons, and someone the Amazons sided against, were the Greeks. There were two great battles between the Greeks and the Amazons.
3	Origin of the Centaurs	King Ixion was the ruler of the Lapiths and he had taken a liking to the Goddess, Hera. Zeus tricked Ixion when he made an image of Hera out of the clouds, Ixion coupled with the cloud, and the rains from the clouds gave birth to the Centaurs.	16	Battle 1: Heracles and Hippolyte	The first major battle was between Heracles and the Amazon Queen, Hippolyte, during his ninth labour.
4	Centaur and Lapiths Related	The father to the Centaur race was, therefore, also the King of the Lapiths.	17	Battle 2: The Attic War	The second major battle is called the Amazonomachy and happened after the ninth labour, when Heracles brought back an Amazonian bride for Theseus as a gift. The Amazons declared war on Athens, but were defeated by an army led by Theseus and Heracles.
5	Centauromachy	The mythical battle that took place between the Lapiths and the Centaurs. The Lapiths represent the civilised world, the Centaurs the barbaric, uncivilised world.	18	Amazonomachy	The two major battles represent the Amazonomachy and came to represent Greece's triumph over the foreign people.

Temple of Apollo at Bassae Frieze: Amazonomachy

6	Origins of the Battle	Pirithous replaced his father as king of the Lapiths and was to marry Hippodamia who had previously been married to Pelops. He invited Theseus to the wedding, but also the Centaurs. At the wedding, the Centaurs became unruly and a battle broke out, which Theseus and the Lapiths eventually won.	19	Bassae	Bassae is a small town around 36 miles southeast of Olympia.
7	Centauromachy and Greece	In wanting to be seen throughout the ancient world as a symbol of civilisation and advancement, they used the images of the Centauromachy on their temples as a symbol of victory over barbarism.	20	Temple of Apollo	Despite being a small town, it does contain a temple of some stature dedicated to the god, Apollo. It was built in 450BC by Iktinos, the same architect who helped design the Parthenon.
8	Centauromachy and Athens	The Centauromachy held great significance to Athens due to the civilised image it portrayed on key temples such as the Parthenon, but also because of the involvement of their hero, Theseus, in defeating the Centaurs.	21		The frieze of the Temple of Apollo is unique in that it is displayed inside the columns rather than the outside, like all other temples. It allows the viewer to see the whole thing from one place.
9	Metopes	The Centauromachy is displayed on the metopes of the Parthenon. Of the 92 metopes that ran around the Parthenon, 34 were dedicated to the Centauromachy.	22	Temple of Apollo Frieze	The frieze depicts the Heracleian Amazonomachy, which was Heracles' battle with the Amazons for the belt of Hippolyte.
10	Metope Design	Metopes were designed with three aims: (1) to be instantly recognisable to the viewer; (2) to create realism and movement; and (3) to fill the space so as not to leave big blank areas.	23		The frieze is an Ionic one, which means it is a continuous frieze allowing the story of the battle to be displayed easily.
11		(1) To be instantly recognisable: The Centauromachy is a great example of a recognisable story, and the centaur in the middle dominates the scene.	24	Frieze Design	Friezes, like metopes, were designed with three aims: (1) to be instantly recognisable to the viewer; (2) to create realism and movement; and (3) to fill the space so as not to leave big blank areas.



11		(1) To be instantly recognisable: The Centauromachy is a great example of a recognisable story, and the centaur in the middle dominates the scene.
12	Example of a Metope	(2) To create realism and movement: The centaur rearing up on his hind legs gives a real sense of action in the scene, especially with the Lapith cowering underneath him. The whole scene has a sense of victory for the centaur in this scene.
13		(3) To fill the space: The scene has minimal blank space and the artist has filled the space cleverly. The centaur fills much of the scene with his hind legs filling the bottom left hand corner, and his arms filling the top right. It is likely he held a weapon which would have filled the top left hand corner, and, of course, the lapith fills the bottom right hand corner.



25		(1) To be instantly recognisable: The Amazonomachy is a great example of a recognisable story, and the scene shows a man fighting two women. Amazons were often depicted showing one bare breast, and this can be seen on the Amazon on horseback.
26	Example from the Frieze	(2) To create realism and movement: The drapery on the right-hand woman depicts the movement of the woman towards the left. The Amazon and man in conflict show a mid-fight scene as the Amazon tries to flee. However, the horse is somewhat out of proportion.
27		(3) To fill the space: The sculptor has used action well to fill the spaces. The left and right characters almost mirror each other in pose. The bent knees suggest action, while fitting them neatly into the space. The horse fills the centre of the scene, and the Amazon being pulled back cleverly bridges the gap between them.

In this topic, we will explore the links between myth and portrayal of power. In the Greeks and Romans' world, myths were more than just stories. Myths stood as symbols of power that was used to define a civilisation, city, family or even an individual. When combined with architecture and sculpture they could stand as statements of power for those exhibiting them. For the Romans we examine Augustan Rome and its architecture and how it was used to project a particular image of power and heritage. We examine the Augustus of Prima Porta and the Ara Pacis in detail.

Fall of the Roman Republic

1	Emperor Augustus	Born in 63BC, his real name is Gaius Octavius Thurinus. He was from a Roman aristocratic upper-class family. He would be the first Emperor of Rome, following his defeat of all those associated with the Roman Republic.
2	Roman Republic	The Roman Republic was the original system of government in Rome, and throughout its empire. It was a democracy, but one where only male citizens could vote.
3	The Senate	Despite being a democracy, the Senate controlled much of what happened in Roman politics. It was elected but was dominated by the wealthy and upper-classes (Patricians).
4	The Consul	The Consul was the most influential figure in the Roman Republic. Elected for one year only, in order to stop anyone gaining too much power.
5	Julius Caesar	Julius Caesar effectively destroyed the Roman Republic by breaking many rules, such as being made Consul for life. Whilst he was never made Emperor he would effectively rule like one.
6	Julius Caesar Assassinated	Julius Caesar was assassinated by Roman Senators in 44BC, when he was stabbed twenty-three times when he arrived at the Senate. His death marks a major moment in Roman Republic with the end of the Republic and the start of the Roman Empire.
7	Civil War	Julius Caesar's death led to a power vacuum in Rome, and led to a civil war between those that had supported Caesar, and those that wanted to restore the Republic.
8	Caesar's Supporters	Caesar's supporters were led by Gaius Octavius Thurinus, known as Octavian, and Mark Anthony.
9	Julius Caesar's Heir	Julius Caesar was Octavian's great uncle. When Julius Caesar was assassinated, he surprisingly named Octavian as his heir and adopted son. From this point, he took the name Gaius Julius Caesar Octavianus.
10	Republican Supporters	The Republic's supporters were led by Brutus and Cassius.
11	Octavian Triumphant	Octavian's army proved too powerful for the Senate and its supporters, and he demanded he be made consul, that Brutus and Cassius be declared enemies of the state, and that he would rule in a triumvirate with Mark Anthony and Marcus Lepidus.
12	Second Triumvirate	The Second Triumvirate of Octavian, Anthony, and Lepidus lasted ten years before it fell apart. Greed and jealousy soured the relationship. Lepidus was accused of inciting a revolt and exiled, but Mark Anthony was more tricky. It was his relationship with Cleopatra that proved decisive.
13	Battle of Actium	When Mark Anthony was in Egypt fighting the Parthians, Octavian looked at Mark Anthony's will held at the Temple of Vesta. It revealed that upon his death, he would leave his part of the Roman Empire to Cleopatra. This outraged Romans and Octavian went to war with him. He defeated him at the Battle of Actium in 31BC.
14	Emperor Caesar Augustus	With Mark Anthony defeated, Octavian became Emperor Augustus at the age of 33, with the name given to him by the Senate. It means venerable, esteemed, and respected.

Augustan Architecture

15	Four Aims of Augustan Architecture	Augustus had four clear aims in his sculpture and architecture. They are outlined below.
16	Aim 1: Golden Age of Architecture	Augustus saw fifth-century Greece as a high point in architectural and sculptural design. He was inspired by buildings like the Parthenon and sought to recreate these styles in his own sculpture and architecture.
17	Aim 2: Pax Romana	Pax Romana means <i>The Peace of Rome</i> and was key to Augustan Rome. The Battle of Actium marked the end of the internal fighting and civil wars. Augustus sought to promote himself as a bringer of peace.
18	Aim 3: Pax Deorum	Pax Deorum means <i>The Peace of the Gods</i> , was a key concept for Romans. If the Gods were appeased Rome would flourish, if they were angered Rome would suffer.
19	Aim 4: Self and Family Promotion	Although Augustus gave the impression of Rome being a republic, he certainly wanted and needed to promote his family. To do this he emphasised his family's links to the gods, while promoting future heirs.

The Augustus of Prima Porta

20	Origins	The Prima Porta was based on the Doryphorus (spear-bearer), sculpted by Polykleitos around 440BC. The sculpture was praised as a depiction of the ideal man, but this is not a direct copy. The Augustus of Prima Porta has been Romanised to promote the Augustan ideal.
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21	Projection of Power	The sculpture has been cleverly designed to project the Augustan ideal. This includes the clothing, the use of the right arm, the standard military flag, and the inclusion of gods.
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The Ara Pacis


22	The Ara Pacis	The Ara Pacis means <i>Altar of Peace</i> , and was commissioned by the Senate in 13BC to honour the return of Augustus from Hispania (modern day Spain) and Gaul (modern day France).
23	Location	It was located on the Field of Mars in Rome. A significant venue as it was where all political and military life in Rome took place. This includes all elections and where returning armies would settle.
24	The Altar	The altar itself was elaborately carved with scenes that related to the sacrifices that took place on it. The scene shows semi-nude slaves leading the sacrificial animals.
25	The Enclosure Wall	The altar was surrounded by an enclosure wall that was sculpted inside and out.
26	Western and Eastern Wall Sculpture	The western and eastern walls contained a doorway into the enclosure. The walls contained scenes that linked the Augustan family to the founding of Rome and Rome's important gods.
27	Northern and Southern Walls	These walls depicted the procession that took place to the Ara Pacis before the annual sacrifice. The northern and southern walls are stylistically similar to the frieze on the Parthenon that showed the Panathenaic Procession.
28	The North Frieze	The northern wall depicts senators and priests on the religious procession to the sacrifice. One carries a jug and an incense box, which were both used in the sacrifice. Others carry laurel leaves, which were common in sacrifices. The bottom of the frieze contained floral patterns.
29	The South Frieze	The southern frieze shows the imperial family on the far right. This includes Augustus' wife, Livia, his head general, Agrippa, and nephews, Lucius and Gaius Caesar, and Tiberius, Livia's son. The family are preceded by priests, identified by their caps.


In this topic you will learn about Greek and Roman practices and beliefs surrounding the death and burial process including the preparation, funeral procession, and burial of the body. Remembrance of the dead was also an important part of the family life and you will study some of the festivals of remembrance that the Greeks and Romans held.


Ancient Greece: Death and Burial


1	Death and Burial	Death was an important issue to the Greeks. It was incredibly important that the dead were treated with respect and that everybody, no matter their social status or wealth, received a proper burial.
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Preparation of the Body

2	Closure of Eyes	Once the person had died, their eyes and mouths were closed. 
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3	Body Washed	The body would be washed, perfumed, and wrapped in a long white shroud. 
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4	Payment for Charon	When this process was complete a coin would be placed on the deceased's mouth. This was payment for Charon, the boatman who ferried the dead from the land of the living to the underworld. 
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
5	Prothesis	After the body was prepared, the prothesis, or laying out, took place. This means that the body would be laid out for two days to receive mourners. 
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6	Example of Prothesis	
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7	Pollution	As a death automatically polluted the house, a bowl of water was placed outside for people to wash themselves as they left. 
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8	Lament	Once respects had been paid, the women of the family would start their lament. To do this, they would cut their hair, dress in shabby black clothing, and wail beside the deceased, beating their chests and flailing their arms. 
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Funeral Procession


9	Ephora	Before dawn on the third day, the ephora took place. This was the funeral procession from the house of the deceased to the burial ground. 
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10	Example of Ephora	
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11	Travel to the Burial Ground	Depending on the wealth of the family and distance they travelled, the deceased would either be carried by wagon or carried by pallbearers. 
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12	Participants	The procession included women, children and men from the family. It would also include musicians, particularly an aulos player. 
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Burial of the Body


13	Outside of City	The final resting place of the body was always outside the city to remove the chance of religious pollution. It also limited the spread of disease. 
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
14	Kerameikos, Athens	The main burial ground in Athens was in Kerameikos, an area just outside the northwest walls of the city. 
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15	Funeral Pyre	The body would either be buried or cremated. In a cremation, a pyre would be built and the deceased laid on top. It would then be lit. After the body has been burnt, the ash would be collected in an urn and given to the family. This would then be placed in a shrine or grave. 
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
16	Journey to the Underworld	To assist the deceased in their journey to the underworld, the family would add burial gifts to the grave. This may be an item that was important to the deceased in life, or even food for the journey. 
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17	Stele	Depending on the wealth of the family, a stele may be set up for the deceased so that they are remembered. This was a stone slab, similar to a grave stone, with patterns or images carved on them. 
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
18	Sacrifice	Once the deceased had been buried or cremated a sacrifice would take place. This differed from a normal sacrifice, as the blood of the victim was released on the earth as an offering to Hades and Persephone. 
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19	Period of Mourning	Then began a 30-day period of mourning. There were three days the family were expected to visit the deceased: the third, the ninth, and the thirteenth. After this the family visited the grave annually. 
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Ancient Greek Festivals for the Dead

20	Communal Festivals	As well as private funerals, Athenians took part in other festivals to the dead, as it was vital their memory be maintained. There were two main festivals: Anthesteria and Genesia. 
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Ancient Greek Festivals: Anthesteria


21	The Festival of Anthesteria	The festival of Anthesteria took place in late January and lasted three days. The festival celebrated the maturing of wine and was held in honour of Dionysus. 
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22	The first day was believed to be a day the dead rose from the underworld and roamed the earth. During this day the wine from the previous year was opened and libations were poured for Dionysus.
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



23	On the second day, groups would gather for drinking contests and families would pour libations on the graves of their ancestors.
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24	The final day was dedicated to the dead. Families of the dead would make offerings to the god Hermes, as he was the only god, along with Dionysus, who could travel in both the world of the living and the world of the dead. Unlike normal offerings, none of the family were allowed to eat the food.
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Ancient Greek Festivals: Genesia

25	The Festival of Genesia	The Genesia took place in late September. During this single day, Athenians would decorate the graves of the deceased with ribbons and offer food and blood sacrifice in honour of all their dead ancestors. 
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In this topic you will learn about Greek and Roman practices and beliefs surrounding the death and burial process including the preparation, funeral procession, and burial of the body. Remembrance of the dead was also an important part of the family life and you will study some of the festivals of remembrance that the Greeks and Romans held.

Ancient Rome: Death and Burial			Burial of the Body		
1	Death and Burial	Like the Greeks, death was an important issue to the Romans. It was incredibly important that the dead were treated with respect and that everybody, no matter their social status or wealth, received a proper burial.	17	Outside of City	The final resting place of the body was always outside the city to remove the chance of religious pollution. It also limited the spread of disease. 
2	The Wealthy	As in many aspects of Roman life, status and wealth were important, the same was true for death. The wealthy invested heavily in the funerals of their dead. With is in mind, most of our evidence comes from the rich.	18	Tombs and Wealth	A family's wealth determined the size of their tomb. A wealthy person could expect to be buried in the family tomb or an individual monument. The wealthy built their tombs along the roads that ran into a town, ensuring they would be remembered. 
3	The Poor	The poor of Rome could not afford to invest as much as the wealthy in funerals, but did need to still make sure they provided one so loved ones were not forgotten.	19	Sarcophagi	The super-rich would also place their dead in elaborately carved sarcophagi. These would contain relief sculpture of mythological battles and heroes. 
4	Funeral Clubs	Funeral clubs were one way the less wealthy could provide for loved ones in their death. Those that could afford it, paid a monthly fee to be part of a club who met regularly for meals and to socialise. Upon the death of one of its members, the club would pay for the funeral and provide mourners.	20	Busts of the Deceased	Once the dead were buried, they were not to be forgotten so busts of the dead were made and placed in the house. The Romans believed they turned into Manes (meaning the 'spirits of the dead'). The Romans expected gifts and food to be left for the Manes. 

Preparation of the Body

5	Greek Influence	Roman burial practice was very much based on Ancient Greek influences. 
6	The Last Breath	One thing that differed to the Greeks was that, if possible, just before the moment of death a relative would try to capture the last breath of the person with a kiss. 
7	Dead Person's Name	After the person has died, it was important that those present at home call out the deceased's name. If the person died unaccompanied it had to be done ceremonially afterwards. 
8	Body Washed	The body would be washed, perfumed, and wrapped in a long white shroud. 
9	Payment for Charon	When this process was complete a coin would be placed on the deceased's mouth. This was payment for Charon, the boatman who ferried the dead from the land of the living to the underworld. 
10	Atrium	After the body was prepared, and similarly to the Greeks, the body was laid out, but this time in an Atrium (the main room of the house) for eight days. This would give friends and family the chance to pay their respects. 
11	Pollution	As a death automatically polluted the house, a bowl of water was placed outside for people to wash themselves as they left. 
12	Lament	Throughout the period of mourning, women of the house would lament the deceased by screaming the name of the deceased, and beating their own chests. 

Funeral Procession

13	Funeral	The funeral would take place eight days after the death, and the body would be carried to outside the city, similar to the Greeks. 
14	Participants	The procession included women, children and men from the family, and any slaves the family owned. It would also include musicians, particularly a flute or horn player. 
15	Funerary Masks	Members of the family wore funerary masks of family ancestors. A funerary mask was made by placing wax on the deceased's face to create a mould. When it was taken off, it was stored in the family shrine. They were worn to symbolise acceptance of the deceased into the afterlife. 
16	Wealthy Funerals	If the family were small, but wealthy, they could pay for professional mourners to attend to increase the size of the congregation. 

Ancient Roman Festivals: Parentalia

21	The Festival of Parentalia	The Parentalia took place over nine days between the 13 and 21 February.
22		During this time, people were not permitted to marry, temples were closed and no official business was allowed to take place.
23		The first day was the only state aspect to it: there was a blood sacrifice carried out by a Vestal Virgin.
24		The rest of the festival was a domestic one, one that centred on the family rather than the state.
25		Families were expected to pay respects at the tombs or graves of their loved ones by decorating their graves with garlands, scattering food, a few grains of salt, and bread soaked in wine.
26		On the ninth day, the family would meet and share a meal in the home.

Ancient Roman Festivals: Lemuria

27	The Festival of Lemuria	The Lemuria was held over three days in May: the 9th, the 11th, and the 13th.
28		During this time, people were not permitted to marry, temples were closed and no official business was allowed to take place.
29		Unlike the Parentalia which focused on honouring the family's deceased, the Lemuria was held to ward off evil spirits.
30		The ritual that took place which included, washing, taking black beans, throwing them, chanting sayings ("With these beans I throw I redeem myself and my family.") This has to be said nine times, bronze symbols are sounded, and then a final cry is said nine further times, "Ancestral spirits, depart."

The Greeks and Romans had various myths and beliefs regarding what happened to the dead once they left the world of the living. Neither civilisation believed in heaven and hell. All the dead ended up in the same place, the underworld. In this topic you will study myths that surround the underworld. For Ancient Greece, you will study the myth of Persephone and Demeter, and for Ancient Rome, the myth of Orpheus and Eurydice. By exploring these two key myths, we will gain a greater understanding of the underworld and ancient beliefs around it.






Background to the Underworld and the Homeric Hymns

1	The Underworld	The Underworld was given to Hades by Zeus after the Titanomachy. The Underworld would be where all the souls of the deceased would go. No one was allowed in or out of Hades, but for a few gods and a few heroes.
2	Location	The Underworld exists on the outer edges of the earth and the oceans, and is accessible through some earthly areas by Greek Heroes. These Greek Heroes include Heracles, Odysseus, Theseus and Orpheus, as well as Roman heroes such as Aeneas.
3	The River Styx	The souls of the dead needed to cross the most famous of the five rivers surrounding the Underworld, the River Styx. The dead would be rowed by the ferryman, the god Charon, after receiving payment. The payment would be left in the mouth of the deceased when buried or cremated.
4	Homeric Hymns	The Homeric Hymns are a series of thirty-three poems dedicated to the Gods. The poems are called 'Homeric' because they share a similar style to the epic poems of Homer (The Iliad and The Odyssey).
5	Oral Tradition	The Homeric Hymns are a part of an oral tradition. This means that these poems were to be sung to audiences across the Greek world.
6	Epithets	Often in these poems, characters could be easily identified by epithets. For example, Demeter, is referred to as 'Demeter with the lovely hair' in more than one of the Homeric hymns.

Burial of the Body

16	Entrapment of Persephone	Lines 1 to 18	The first section of the hymn deals with the abduction of Persephone by Hades. Whilst out playing with the daughters of Oceanus, Persephone began to collect flowers, and was entranced by a narcissus grown by Zeus, as a trap for Persphone.
17	Abduction of Persphone	Lines 19 to 39	As Persphone was distracted by the narcissus flower, Hades emerges from the Earth and abducts. He rides off with her in his chariot, taking her to the underworld.
18			Only Helios and Hecate heard the cries of Persephone, who went protesting to the underworld. Before the hole that Hades emerges from closes, Persphone lets out one final cry, which was heard by Demeter.
19	Demeter searches for Persephone	Lines 40 to 89	Despite her close relationship with Zeus and Persephone being her daughter, it becomes very clear that Demeter had not been included in the decision made by Zeus to allow Hades to abduct Persephone.
20			Hearing her daughter's cry, she begins to search for her daughter. After nine days of searching, Hecate approached Demeter with news of her abduction. Unfortunately, she only heard Persephone's cries, but thinks Helios saw what happened.
21			Demeter visits Helios and asks him what he saw. Helios tells her that it was Zeus that had agreed that Hades could have Persephone.
22	Demeter's Lament	Lines 90 to 104	Having heard Helios' words, Demeter became enraged and left Olympus and disappeared. Disguised as an old woman she took refuge under a tree and mourned for her lost daughter.
23		Lines 105 to 300	This part of the poem is almost an aside to the main story. It tells of how Demeter stayed with a family who were unaware of who she really was. She looks after their baby and feeds it ambrosia (food of the Gods) to make it immortal.
24			She then, in a final act to make the baby immortal, attempted to throw him into a fire so he could shed his mortal skin. Before it could be done, the family enter the room and panicking at the situation snatch the baby from Demeter.
25			Annoyed at the ignorance of humans, and after explaining her plan, Demeter demands that the people of Eleusis build her a temple and altar so she could teach them how to worship correctly. The townsfolk agree.
26	Demeter's Rage and Zeus' intervention	Lines 301 to 334	During this section of the poem, we see Demeter's rage as she makes it the most brutal and grimmest year for humans. The humans experienced a year of famine as no crops would grow.
27			Zeus despaired and sent all the gods and goddesses of Olympus to offer gifts to Demeter so that she would allow crops to grow. She refused them all, and told Zeus that only the return of her daughter would bring about change.
28	Zeus' appeal to Hades	Lines 335 to 385	Realising that Demeter would not submit until Persephone was returned to her, Zeus sent Hermes to the Underworld to appeal to Hades.
29			Hermes bargained with Hades, and eventually Hades agreed to allow Persephone to return to the Earth's surface. As she was about to leave, he gave her a pomegranate to eat, of which she ate six seeds. This meant she was bound to the underworld for eternity.
30	Demeter and Persephone Reunited	Lines 386 to 474	Persephone leaves the underworld and embraces her mother, Demeter. Realising that Persephone ate whilst in the underworld, Demeter agrees that she must return to the underworld for a set period, one-third of the year; the other two-thirds she will remain with Demeter.
31			Persephone agrees and Demeter returned the harvest to humans.

Homeric Hymn to Demeter: Characters

7	Demeter	Sister of Zeus, and mother to Persephone. The goddess of the harvest.	
8	Persephone	Daughter of Demeter and Zeus, and wife of Hades. Is also known as the Queen of the Underworld.	
9	Zeus	Brother of Demeter and father of Persephone, and brother of Hades.	
10	Hades	Brother to Zeus, and husband to Persephone. Is also known as the King of the Underworld.	
11	Hermes	Son of Zeus, and messenger of the Gods. One of the only Gods allowed to visit the Underworld.	

Homeric Hymn to Demeter: Themes





12	Themes	The Homeric Hymn to Demeter has two main themes: (1) The relationship between the gods, and (2) the relationship between the gods and men.
13	Gods and Gods	The poem cleverly explores the nature of the gods. Although they are not mortal or human, they experience all the same emotions as humans. This includes love, hate, loss, and fear.
14	Gods and Humans	The poem also highlights the relationship between gods and humans, and how the gods decisions could have disastrous consequences on mortals, such as Demeter's decision to withhold the harvest.
15	Humans and Gods	However, the poem also highlights that humans had power over the gods as well. If Demeter's famines could have wiped out the human race and prevented the gods from having anyone to worship them, hence Zeus saved them.

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Myth of Orpheus and Eurydice: Ovid's Metamorphoses

1	Ovid	Ovid is a Roman author whose real name is Publius Ovidius Naso.
2	Metamorphoses	Perhaps Ovid's most famous work is <i>Metamorphoses</i> which is a latin poem that is nearly 12,000 lines long and describes the history of the world from creation to Julius Caesar.
3	Content	Metamorphoses covers over 250 myths, of which Orpheus and Eurydice is one. Another key one is his description of Hercules death (see Prescribed Sources Booklet Two: Hercules).
4	Main Theme	The main theme running through the myth of Orpheus and Eurydice is the relationships between men and gods, as well as gods and men.

Myth of Orpheus and Eurydice: Characters

5	Orpheus	Thracian musician and poet. Son of Apollo.	
6	Eurydice	Wife of Orpheus.	
7	Proserpina	Queen of the Underworld, daughter of Ceres and wife of Pluto.	
8	Pluto	The Roman god of the Underworld, and husband of Proserpina. He was also called the Lord of the Shadows.	

Orpheus

9	Parents	Orpheus has both mortal and immortal parents. His father is said to either be the King of Thrace, Oeagrus, or the god Apollo. His mother was one of the nine muses (the goddesses of the arts) called Calliope.
10	Apollo's Gift	Apollo, the god of music, gave his son a lyre and taught him how to play it.
11	Calliope's Gift	Calliope gave him the gift of song and taught her son how to sing. This, combined with his playing of the Lyre, made him the most 'powerful' musician in the known world.
12	Orpheus' Song	Orpheus' song was said to be able to enchant anyone who heard it, be that a god, human, or animal. Orpheus' songs were even said to move inanimate objects such as trees and stones to tears.
13	Jason and the Argonauts	During his life, he joined Jason on his quest to retrieve the golden fleece. In fact he played a key role, with his song saving the crew from the Sirens.
14	Falling in Love	Upon his return from his journey with Jason, he returned home and fell in love with Eurydice, a beautiful wood nymph.

Myth of Orpheus and Eurydice: Plot

15	Falling in Love	When Orpheus returned from his adventure with Jason, leader of the Argonauts (a collection of Greek heroes), Orpheus returned to Thrace and fell in love with Eurydice, a woodland nymph (a minor female nature goddess).
16	Mount Olympus	Orpheus and Eurydice lived in Pimpleia, a small town in the valley below Mount Olympus.
17	Aristaeus	Unfortunately, Eurydice came to the attention of Aristaeus, a minor god of bee-keeping and agriculture, who became obsessed with her.
18	Eurydice's Death	One day, Aristaeus chased after Eurydice, who fled in fear from him. As she was running through the fields when she stepped on a viper that rose up and bit her on the ankle, killing her with his venom.
19	Orpheus' Grief	Orpheus heard her scream and raced to her side only for her to die in his arms. His grief was all-consuming and he gave up music, playing his lyre, and singing. He would not write another song.
20	Apollo's Intervention	After a year of Orpheus grieving, Apollo intervened and asked him what would make him play music again. Orpheus replied that only the return of his wife could do that, so Apollo suggested he go to the Underworld to bring her back.
21	Entering the Underworld	Orpheus entered the Underworld through Cape Tainaron in the Peloponnese. He would use the power of his music and song to enchant Cerberus, to persuade Charon to take him across the River Styx, and to persuade the three judges of the Underworld to summon Hades and Persephone.
22	Hades and Persephone	Through his beautiful song, Orpheus persuaded Hades and Persephone to allow Eurydice to leave the Underworld, so overwhelmed were they by his ability to play.
23	The Condition	They placed on him one condition: she must follow him out of the Underworld, but he can never turn around to look at his wife until they were both out of the Underworld.
24	Orpheus' Doubt	Throughout the perilous journey back to the earth, Orpheus and Eurydice kept in contact. However, towards the end the two had become further separated by the steep climb, and no longer able to hear his wife, Orpheus became plagued with doubt.
25	Eurydice Dies Again	As he stepped back into the mortal world, Orpheus overcome with doubt and worry, turned to check his wife was out of the Underworld, only to see her a step away from exiting. As a result, Eurydice was swept back into Underworld to die for a second time.
26	Underworld Closed	Orpheus tried in vain to return to the Underworld but this time found that he was prevented.
27	Orpheus' Death	Entering into a second period of grief, Orpheus continued to play his lyre and make music but refused to take another wife. The Thracian women, the Ciconians, followers of Dionysus were so enraged they would eventually in a complete frenzy, tear Orpheus apart. His death would see him finally united with Eurydice.

Knowledge Map: Mycenaean Age – Key Sites (Overview)

This component is based around life in ancient Greece just over three thousand years ago. The Culture half of the topic covers the ancient civilisation known as the Mycenaean Age. You will study some of the main Mycenaean sites and the items that made these places so remarkable. From tiny objects like rings, to huge, city walls, you will study a variety of source material to find out what life was like at the time.

1

Map of Mycenaean Key Sites

Below is a map of the key Mycenaean Age sites: Mycenae, Tiryns, and Troy.



2

Timeline of Major Events in the Mycenaean Age

Below is a timeline of the major events of the Mycenaean Age.

1675BC	First burials in 'Grave Circle B' at Mycenae.	Early
1600BC	First burials at 'Grave Circle A' Destruction of Akrotiri	
1400BC	Start of major building at Mycenaean sites Treasury of Atreus built Development of the city of Tiryns End of Minoan Age	Palatial
1375BC	Shipwreck of Ulu Burun	
1350BC	Tombs of Clytemnestra and Aegisthus built Cyclopean Walls of Mycenae built	
1300BC	Western wall of Mycenae strengthened Eastern gate and palace built at Mycenae	Later
1250BC	Further strengthening of walls and defences of Tiryns Building of galleries at Tiryns Lion Gate built Destruction of Troy VIIa Decline of major Mycenaean sites	
1200BC	Destruction of Troy VI Damage to Mycenae from fire	
1075BC	Final destruction at Mycenae from fire	

Concept and Dating of the Mycenaean Age

3	Mycenaean Age	It is a general term that describes the time when many separate city states in the Greek world were powerful. Mycenae was the most powerful.
4	City States	As we have learnt, Ancient Greece was not a unified country but was a collection of separate city states, but they did have shared values around culture, buildings, and administration.
5	Duration of Mycenaean Age	The Mycenaean Age is a period in Ancient Greece that runs from 1600BC to 1150BC.
6	Bronze Age	This period is what is known as the Bronze Age. It is named this period as this was the first time that tin and copper were mixed together to make the alloy bronze, which is a much stronger material than the sum of its parts.
7	Minoan Age	This is a period that preceded the Mycenaean Age, and in fact, crosses over into the early Mycenaean Age. It is a period based on Crete and its influence over neighbouring areas. It ran from around 3500BC to around 1400BC.
8	Dating the Mycenaean Age	In order to date the Mycenaean Age, historians looked at pottery styles in Greece, comparing them to those in Egypt where historical records were kept more accurately. Carbon objects such as wooden objects and timbers, are also dated by measuring the level of radioactivity present.
9	Mycenaean Age: Phase 1	The early period of the Mycenaean Age is from 1600BC to 1400BC. Our focus is on the burial grounds made in shaft graves.
10	Mycenaean Age: Phase 2	The palatial period of the Mycenaean Age is from 1400BC to 1250BC. Our focus will be on the building of the great palaces in this period.
11	Mycenaean Age: Phase 3	The later period of the Mycenaean Age runs from 1250BC to 1150BC. Our focus will be on the decline of the period and its key buildings.
12	Dating the Mycenaean Age	In order to date the Mycenaean Age, historians looked at pottery styles in Greece, comparing them to those in Egypt where historical records were kept more accurately. Carbon objects such as wooden objects and timbers, are also dated by measuring the level of radioactivity present.

Mycenae

13	Mycenae	The most famous city of the Mycenaean Age.
14	King Agamemnon	In mythology, Mycenae was the home of King Agamemnon, the King who led a Greek army against the city of Troy after his brother, King Menelaus of Sparta, lost his wife, Helen, to Paris.
15	Location of Mycenae	The city is built on a hill, which is 40-50m above the plain that it surrounds. It is a small area by modern standards, and has a perimeter of around 900m.
16	Mythical Beginnings (Mycenae)	The Greeks believed that the hero, Perseus, the man who killed Medusa, first founded the city. According to myth, he was given help in building it by the mythical race of giants called the Cyclopes.
17	Famous Mycenae Sites	The Palace, the Sally Port, the passage to the underground cistern, the underground cistern, the Cyclopean walls, the Lion Gate, Grave Circle A, Grave Circle B, Tomb of Clytemnestra, Tomb of Aegisthus, Treasury of Atreus

Tiryns

18	Tiryns	The city of Tiryns is another important Mycenaean site and is just 10 miles from Mycenae.
19	Mythical Beginnings (Tiryns)	The ancients believed Tiryns to be older than Mycenae and founded by Proitos, the brother of Acrisius, who was Perseus' grandfather. It is also supposedly the birthplace of Heracles.
20	Famous Tiryns Sites	The main entrance, the Cyclopean ramp, the galleries, the palace, defences, tholos tomb

Tier 3 Vocabulary

Mycenae	The name of main city in Mycenaean Age
Mycenaean	The name of the period of Greek history that runs from 1675BC to 1150BC
Tiryns	The name of a Greek city in the Mycenaean Age
Agamemnon	The King of Mycenae
Perseus	Mythical founder of Mycenae

2 Knowledge Map: Mycenaean Age – Mycenae

This component is based around life in ancient Greece just over three thousand years ago. The Culture half of the topic covers the ancient civilisation known as the Mycenaean Age. You will study some of the main Mycenaean sites and the items that made these places so remarkable. From tiny objects like rings, to huge, city walls, you will study a variety of source material to find out what life was like at the time.

1 Plan of Mycenae Below is a plan of the Mycenae and its key historical sites.



Key Sites

2	(A) Lions Gate	The Lion Gate is probably the most famous feature of Mycenae and is one of the most impressive pieces of masonry in the Ancient world. This was the main entrance into the city and has two lions that dominate the archway at the top.
3	(B) Grave Circle A	Grave Circle A is a circular graveyard that contains tombs and is surrounded by a low wall. It is 28m in diameter and is thought to have been a royal burial site.
4	(C) Tomb of Clytemnestra	This tomb lies outside the city walls and is a tholos tomb in that it is domed. Clytemnestra was the wife of King Agamemnon. In Greek myth, she kills Agamemnon. The tomb is around 13m in diameter, and 13m high.
5	(D) Tomb of Aegisthus	Like the Tomb of Clytemnestra, the Tomb of Aegisthus was a tholos tomb. Aegisthus was the second husband of Clytemnestra. It is similar in size to the tomb of Clytemnestra.
6	(E) Treasury of Atreus	The Treasury of Atreus is also housed outside the city walls. It is also a tholos tomb, but also acted as a treasury for Mycenae. Atreus was the father of Agamemnon.
7	(F) Palace	The palace sits at the very top of the hill containing Mycenae. The hill did not have a natural flat surface so the top of the hill had to be artificially levelled. There were various terraces cut into the hill making it look even more dramatic.
8	(G) Workshop of Artists	A large art workshop that produced pottery. Art flourished during this period and continued much of the traditions passed on by the Minoan civilisation.
9	(H) North Gate	The North Gate was an additional entrance into the city.

10	(I) Underground Cistern	Accessed through an underground passage that goes under the perimeter wall, there is an underground cistern 18m below ground level. It was used as a means to access water should the city be under siege.
11	(J) Sally Port	A Sally Port is an important part of the defenses of the city as they were secret passages that allowed defenders to rush out and attack unsuspecting enemies. There are two in Mycenae at either end of the city. They use a technique known as corbelling .
12	(K) House of Columns	A large building complex east of the Palace on the Acropolis of Mycenae. It is a remarkable piece of architecture as it covers three tiers of terraces.

Tier 3 Vocabulary

Masonry	Stone work
Stele	Carved stone tombstones
Tholos	A large domed tomb in the shape of an igloo; also known as a beehive tomb
Cistern	A tank used to store water
Corbelling	A method of spanning two structures by using increasingly larger blocks of stone

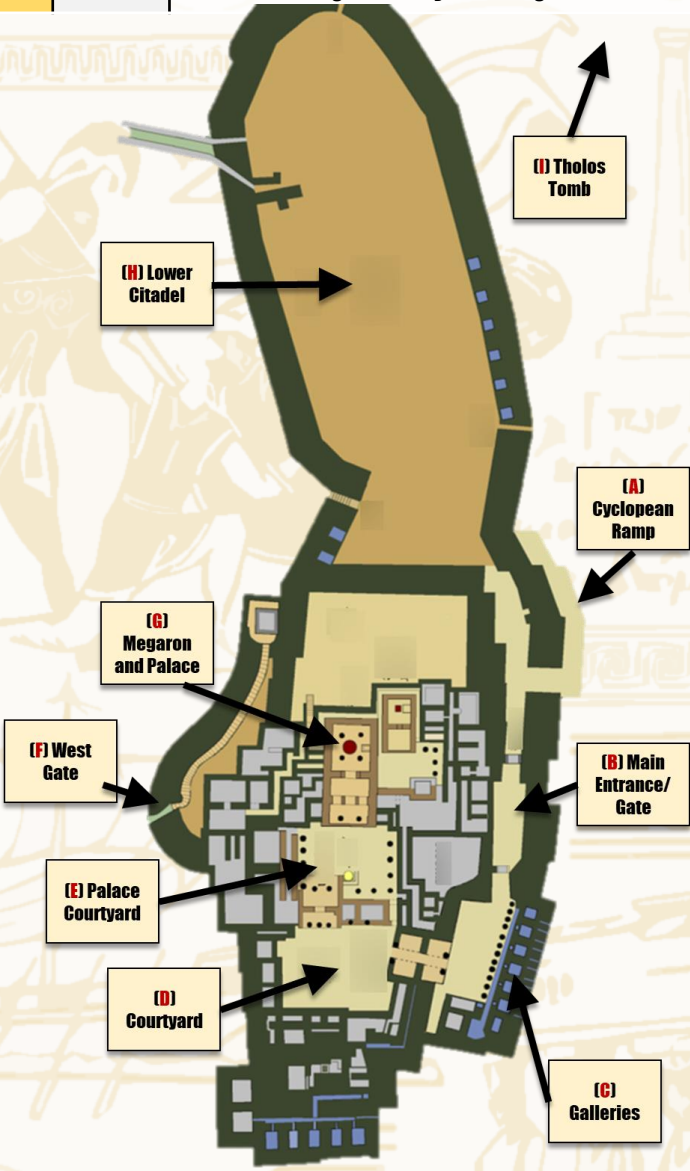
Knowledge Map: Mycenaean Age – Tiryns

This component is based around life in ancient Greece just over three thousand years ago. The Culture half of the topic covers the ancient civilisation known as the Mycenaean Age. You will study some of the main Mycenaean sites and the items that made these places so remarkable. From tiny objects like rings, to huge, city walls, you will study a variety of source material to find out what life was like at the time.

1 Plan of Tiryns Below is a plan of the Tiryns and its key historical sites.

2 Location of Tiryns Tiryns is located on a hill 18 metres above the surrounding land. It is 300m long, and between 45 to 100m wide.

3 Age of Tiryns The earliest buildings date from around 2500BC, but the main buildings, including the palace, were built around 1400BC – the height of the Mycenaean Age.



Key Sites

4	Cyclopean Walls	The walls of Tiryns, like those at Mycenae, were thought to have been built by the Cyclopes. They are around 7m high, and 10m at their peak.
5	(A) Cyclopean Ramp	The main approach to the walls was via the Cyclopean Ramp. This was on the east side of the city and led to the main gate. The ramp was named after the Cyclopes, again, because of its size.
6	(B) Main Entrance/Gate	The eastern gate was the main entrance into the city and is about 3m wide. There is a further inner gate, that would be used to trap attackers in by closing the two gates on them.
7	(C) Galleries	The Galleries are some of the famous features of the city. They are built into the outer walls of the city and are created using the corbelling technique. They were up to 30m long and were used to store grain and/or ammunition.
9	(E and G) Palace Courtyard and Palace	The palace was built on the highest part of the city and it had its own defensive walls. A grand entranceway led to the megaron.
10	(F) West Gate	This gate was added at a later date and was the second entrance, or exit, from the city.
11	(G) Megaron	The megaron was a structure built around 4 huge pillars and contained the king's throne. The floor was plastered and had images of octopi and dolphins on it. The walls were also covered in with plaster, and had frescoes painted onto them of wealthy families and hunting scenes.
12	(H) Lower Citadel	The lower part of the city where houses for the population were built.
13	(I) Tholos Tomb	Just over half a mile from Tiryns there is a tholos tomb built into the hillside. It is about 6m tall and 6m wide, with an entrance 1.5m in height. It has a superb corbelled roof.

Tier 3 Vocabulary


Masonry	Stone work	Corbelling	A method of spanning two structures by using increasingly larger blocks of stone
Stele	Carved stone tombstones	Citadel	Another name for a city; one that is usually walled like a fortress.
Tholos	A large domed tomb in the shape of an igloo; also known as a beehive tomb	Megaron	The central hall of a palace used for banquets, worship, and meetings.
Cistern	A tank used to store water	Fresco	A painting originally made on damp plaster in which the colours become fixed as the plaster dries.

Knowledge Map: Homeric World: Life in the Mycenaean Age (1)

This component is based around life in ancient Greece just over three thousand years ago. The Culture half of the topic covers the ancient civilisation known as the Mycenaean Age. You will study some of the main Mycenaean sites and the items that made these places so remarkable. From tiny objects like rings, to huge, city walls, you will study a variety of source material to find out what life was like at the time.



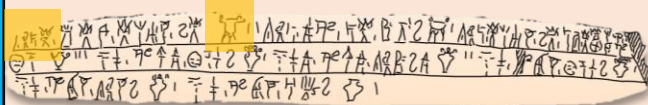
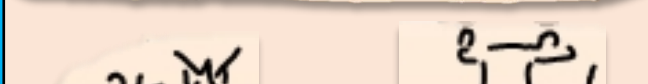

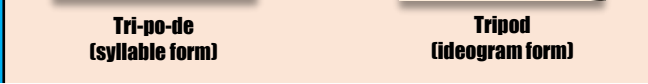
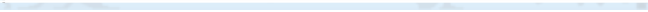
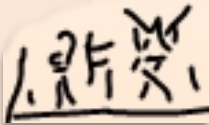

Palaces			Armour and Weapons		
1	Size of Palaces	All Mycenaean cities were ruled by kings, and as such they had palaces. By modern standards, these palaces were small, but they did occupy a large percentage of the city.	12	Changing Nature of Warfare	Undoubtedly, war and battles were a part of Mycenaean life judging by the evidence we have, but it also shows that the nature of warfare was changing during this period, especially the types of weapons and armour used.
2	Political Centres	There is clear evidence that palaces contained rooms for official documents, for meetings to take place, shrines, potteries, oil presses, armouries, and storerooms.	13	Shields	At the beginning of the Mycenaean Age, shields were large. They were either a figure of eight shape or a tower shield. A tower shield usually went from neck to ankles. These were replaced by smaller shields during the Mycenaean age.
3	The Megaron	The single most important room in the palace. This was often on the highest part of the city. It looked out over the whole of the city. It was a central part of the palace which was used for feasts, amongst many other things.	14	Evidence of Shields	In the <i>Iliad</i> Homer describes the hero Ajax's shield as being made of eight layers of leather and one of bronze. Also, Agamemnon's shield is described as being able to cover a man it is so big. Frescoes and the Lion Hunt Dagger show tower shields that reach to people's ankles.
4	Design of Megaron	The Megaron was similar in shape to a Greek temple, in that it was rectangular, it had an entrance porch with two columns, with a further room called a vestibule . The megaron usually contained one or more courtyards.	15	Helmets	The earliest helmets are described in the <i>Iliad</i> , as being made of a leather cap, covered with felt, onto which boars' tusks were put on as they were extremely strong. Each cap would need at least ten wild boars to make it.
5	Hearth	The most important feature of the megaron was the hearth . The hearth was a stone area on which a fire could be lit for religious purposes or cooking. Around this would have been the famous four pillars which supported the roof. The smoke would have escaped through a hole in the roof.	16	Evidence of Helmets	A number of helmets have been found. A boar's tusk helmet has been found from Mycenae, and a further one from Dendra, near Argos which even has bronze cheek pieces in it. Mycenaean wall paintings show plumed helmets as well.
6	King's Throne	The megaron would also have housed the king's throne.		The Warrior Vase	The Warrior Vase is from Mycenae and shows the development of helmets and shields over time. It depicts a series of soldiers in a line. It is one of our prescribed sources.
Hunting			17		
7	Animal Hunting	It was an important activity in the Mycenaean Age. As most of Greece was unsuitable for farmland, and flat land was used to grow crops, hunting animals was essential if people were to eat meat.			
8	Evidence of Hunting	The best evidence of hunting comes from frescoes . The frescoes found in megarons showed hunting scenes.	18	Spears	Spears were a common type of weapon used in this age. They consisted of a wooden handle into which a bronze spearhead would be fitted. As the period went on, spears became shorter and more throwable.
	The Lion Hunt Dagger	The most famous piece of evidence comes from a dagger blade showing a lion hunt. It was found in Grave Circle A. The detailed artwork on it suggests it was an ornamental dagger. The scene depicts the hunting of a lion. It is one of our Prescribed Sources.	19	Swords	Many swords have been found in Mycenaean tombs, some with very elaborately carved handles. Early swords were made of a wooden handle covered in gold. They also became shorter as the period progressed.
9			20	Armour	The earliest suit of armour in Europe comes from the Mycenaean Age. A breastplate made from bronze that covers the back as well, was found at Dendra, near Argos. Armour at this point generally consisted of bronze plates held together or hinged using leather straps.
10	Cups from Vapheio	Two cups from Vapheio, near Sparta, are further evidence of hunting. They show the capture of bulls.	21	Bows and Arrows	Bows and arrows were certainly used in the Mycenaean period, but mainly for hunting. Homer even describes the bow as a cowardly weapon in the <i>Iliad</i> .
11	Signet Ring	A signet ring found in Grave Circle A in Mycenae shows a miniature scene of a hunter and driver on a chariot, armed with a bow, and chasing deer.	Chariots		
Tier 3 Vocabulary			22	Use of Chariots	Chariots were used for a variety of reasons in the Mycenaean Age: for hunting purposes, warriors were driven to the centre of fighting in battle, and for sporting races.
Megaron	The central hall of a palace used for banquets, worship, and meetings.		23	Earliest Chariots	The earliest representation of a chariot is from the stelai of Grave Circle A at Mycenae. It shows a man on a simple two-wheeled box chariot in a race.
Vestibule	Room that follows the entrance/porch to the megaron.		24	Fresco at Tiryns	One of the frescoes at Tiryns shows a chariot being used simply for transport and is different from the chariot shown in the signet ring found (X). The chariot is more spacious and covered in red fabric or animal hide.
Fresco	A painting originally made on damp plaster in which the colours become fixed as the plaster dries.				

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Clothing			Trade		
1	Lack of Evidence	As clothes are made from materials that decay over time, no actual clothing remains from the Mycenaean Age. We gain an understanding of what Mycenaean people wore from frescoes and art.	8	Trade Links	The major Mycenaean cities developed strong trade links with many areas around the Mediterranean Sea and beyond. This was essential for commodities such as minerals and metals that Greece does not have a natural supply of.
2	Wool	The vast majority of clothing in the Mycenaean Age were made of wool from sheep or goats, or from linen which is made from the flax plant.	9	Trade Routes	Much of the trade was done by sea as travel on land was slow due to the mountainous landscape of Greece. The roads that existed were pretty basic and little could be carried along them.
3	Dyes	The clothes made were often dyed with natural products with the colour being locked in through the addition of a substance such as vinegar or urine. This helped preserve the dye when the garment was washed.	10	Trade Journeys	Trade journeys would usually take some weeks to complete and could be very hazardous. Trips could only be carried out from early-spring to early-autumn. Most of the trips would see traders 'island hop'.
4	Colour of Dyes	The table below outlines where the colours for dyes originated:	11	Trading Partners	Most of the trade was with areas to the east. Such as the islands in the Aegean Sea, Egypt, or the Middle East. There was occasionally some trade with Italy. There is some suggestion that amber and tin was traded with Britain.
	Yellow	Onion skins; saffron (a spice)			
	Red	Insect eggs, madder (a plant)			
	Blue	Indigo (a plant)			
	Purple	Shellfish ink	12	Bartering	Bartering is the system used by the Greeks and their trading partners where goods are exchanged for other goods. There is no evidence that money existed at this time.
5	Women's Clothing	Women were regularly shown in wrap-around skirts made up of a number of layers. They were often colourful and would have been worn with an underskirt. Women are also depicted in art as wearing robes, cloaks, shawls, ornate headbands, and ankle bracelets.		Imports	The types of goods imported by the Mycenaean is outlined below, and where they are from:
6	"The Mycenaean Lady"	A fresco known as the Mycenaean Lady shows a thoughtful woman in a typically Mycenaean garment holding a necklace. It is a prescribed source and needs to be studied.	13	Gold	Macedonia, Egypt, Thasos (Greek Island)
		Amber		Denmark, Northern Europe	
		Ivory		Africa, Syria	
		Lapis Lazuli Gems		Africa	
		Silver, Lead		Attica (area around Athens)	
		Copper		Attica, Syria, Cyprus, Sardinia	
		Ostrich Eggs		Africa	
		Tin		Britain, Turkey, Afghanistan, Spain	
Glass	Egypt				
7	Men's Clothing	Men often wore a braided, short-sleeved tunic, with a robe over it. There is evidence that they wore something akin to a kilt. Leather boots were also worn as shown as the Warrior Vase, but many would have gone around in barefoot.	14	Exports	The main exports for Mycenae and similar cities appears to be pottery. Examples of Mycenaean pottery have been found in Israel, Egypt, Syria, Albania, and Macedonia. Some Mycenaean amphorae have been found throughout Greece.
Tier 3 Vocabulary			15	Ulu Burun Shipwreck	Around 1375BC, A Mycenaean ship sunk off the coast of southwest Turkey. Its cargo reveals a lot about trade at the time. It contained the following products either being imported or exported:
Island Hop	Moving from island to island during trade routes due to the ships only being able to cover short distances as they were powered by rowers.				10 tonnes of copper and 1 tonne of tin – this would have been used to make bronze.
Bartering	The system of exchanging goods rather than money to purchase things.				150 jars of a type used in the Middle East, filled with olives, and one with glass beads.
Fresco	A painting originally made on damp plaster in which the colours become fixed as the plaster dries.		Other items included wooden logs, elephant tusks, hippopotamus teeth, tortoise shells, oil lamps and pottery, amber, drinking cups, weapons, food (including nuts, olives, and spices), a trumpet, and wooden tablets (used for writing).		

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Linear B Tablets

1	Linear B Tablets	Linear B Tablets are a series of inscribed clay tablets from the Mycenaean Age. Essentially, they are a form of writing on which symbols were drawn onto damp clay and left to harden creating a semi-permanent record.	11	Agriculture	Linear B tablets tell us a lot about agriculture and food production. A tablet from Knossos tells us about wine production. It mentions 420 vines and the storage of 14000 litres of wine. Another records the delivery of 518 litres of oil.
2	Range of Linear B Tablets	They have been found at some of the major palaces of the time with the best examples from Pylos and Knossos on the island of Crete. Over 1000 were discovered at Pylos.	12	Animals	Many animals are mentioned in the tablets: horses, plough oxen, goats, and pigs. Some plough oxen are even named such as Dusky, Dapple or Whitefoot.
3	Use of Linear B Tablets	The tablets operated in three key stages:	13	Wanax	Some of the tablets record how cities were run. There appears to be a chieftain or king called a wanax at the top of each society. This corresponds to the word 'anax' in Homer, which means 'lord'.
	Stage 1	Inscribe detail onto small hand-held tablet (some as small as 3cm)			It appears that this position only existed in Mycenaean Times,
	Stage 2	Transfer information to a larger thin horizontal tablet called a leaf tablet.	The chieftains had royal lands, special garments (often purple in colour), and freedom from some taxes.		
	Stage 3	Transfer these inscriptions to a larger tablet measuring 30cm.			
			14	Lawagetas	Beneath the wanax was a lawagetas, and it has been suggested that they would have been a military official.
4	Symbols	The 'language' used in the tablets were symbols, much like hieroglyphics in Egypt. There were symbols for syllables to words, ideograms (pictures for words), symbols for vowels, and symbols for each consonant as well.	15	Hequetai	Beneath both the wanax and the Lawagetas was the hequetai which were the noble classes. These were landowners who often owned slaves.
5	Ideograms	As mentioned above, ideograms were pictures that represented whole words. A good example of this is animals, with extra strokes on the ideogram represented the gender of the animal.			16
					Other workers mentioned include headband makers for horses, musicians, sweepers, bakers, fire-kindlers, perfume makers, and stonemasons.
6	Records	The linear B tablets are vitally important documents. There is no literature that was written in this period, so without these tablets we would know nothing of certain aspects of life, such as where cities are and where the workers came from.	17	Military	Military commodities are often referred to in the tablets. Those from Pylos, tell us that officials had to provide bronze for spears, arrows and ships. The tablets also tell of chariot parts needed, as well as a request for 600 rowers, suggesting they feared an attack.
7	Gods	The tablets also reveal the names of several Olympian gods. Zeus, Poseidon, Hermes, Hera and Artemis appear on tablets. Female versions of Zeus and Poseidon, known as Diwia and Posidaia, appear, but do not exist beyond the Mycenaean Age.			18
8	Origins of Greek Words	The origins of some Greek words can be found within the tablets with little change in spelling. For example, the Greek word for gold is chrusos, which was written in linear B as kuruso.	Tier 3 Vocabulary		
9	Word for Tripod	The word tripod is one of one the prescribed sources. It is a very good example of how the linear B tablets have the syllabic version of a word, and the ideogram.	Linear B Tablet	An inscribed clay tablet from the Mycenaean Age that uses ideograms and syllabic symbols.	
10			Ideogram	A picture found on a linear B tablet that represents a whole word.	
			Tripod	The prescribed source found in a linear B tablet that is depicted in both syllabic and ideogram form.	
			Wanax	The Mycenaean word for a chieftain or king.	
			Anax	The word used in Homer's work to describe a lord.	
			Lawagetas	The leader of the people in Mycenae, who was also probably the leader of the army.	
			Hequetai	The nobles in Mycenae; they were probably also important troops in the army.	
					
					
		Tri-po-de (syllabic form)			
		Tripod (ideogram form)			

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Frescos			Examples of Frescoes	
1	Fresco	A painting originally made on damp plaster in which the colours become fixed as the plaster dries.	9	Below are a number of the most famous frescoes across the Mycenaean period. They are not exhaustive though; there are many more examples available.
2	Mycenaean Frescoes	Mycenaean frescoes are admired for their use of colour and attention to fine detail. The most detailed were found in palaces and grander buildings. However, many homes had frescoes, even if they were more simple in design.	10	<p>"The Mycenaean Lady"</p> <p>A fresco known as the Mycenaean Lady shows a thoughtful woman in a typically Mycenaean garment holding a necklace. It is a prescribed source and needs to be studied.</p>
3	Creation of a Fresco	Initially a thick layer of fine plaster would have been put onto a stone wall. Then a fine layer of plaster would have been added. Before this dried, colours would be painted on with string used to separate the colours when applying.		
4	Colour	The table below outlines how the colours for the frescoes were created:		
	Black	Carbon (charcoal)		
	Blue	Copper compound		
	Red	A mineral called haematite		
	Yellow	Ochre (clay earth pigment)		
	Green	Mixing blue and yellow, or a mineral called malachite		
	White	Lime plaster		
5	Common Use of Colour	Men were often depicted with red skin colour, women with white. Yellow was used for lions and blue for monkeys.	11	<p>The Ship Procession</p> <p>A fresco known as the ship procession is one of the most famous scenes from Akrotiri due to the level of detail. Whilst not a prescribed source, it can be referred to in an exam.</p>
6	Akrotiri	Akrotiri is a Minoan site in Santorini (Greek Island) destroyed by fire at the start of the Mycenaean period, which has influenced the Mycenaean period greatly. There are a number of frescoes found at Akrotiri.	12	<p>Woman picking Saffron</p> <p>This fresco is famous for its use of contrasting colours.</p> <p>The Fisherman</p> <p>This fresco is famous for its detail, particularly the fish.</p>
	Themes	There were some common themes depicted in frescoes which are outlined below:		
	Theme 1: Nature	There are plenty of examples of nature as a theme amongst the frescoes of Akrotiri. The best example is a house that had spring emerging on three of the walls of a room.		
	Theme 2: Women	Women are often depicted in the frescoes of Akrotiri and arguably the most famous fresco in Mycenae: the Mycenaean lady holding a necklace.		
	Theme 3: Animals	Animals are common themes of frescoes with a wide variety depicted. One example has monkeys on it, and another featuring swallows. Other animals can be found: octopi, horses, bulls, lions, dogs, deer and some mythical animals such as a Sphinx.		
	Theme 4: Processions	There are examples of processions in frescoes. At Thebes, there is one showing women carrying vases, a pyxis, and flowers.		
	Theme 5: War	War is often depicted in frescoes. The figure of eight shields are depicted prominently in a number of frescoes in cities.		
8	Limitations	Despite their beauty, frescoes did have their limitations and are reflective of the time period. Perspective was not used so a lot of the frescoes feel 'flat' rather than 3D. Faces are often shown face on even if they are looking to the side.	 	

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Jewellery			Examples of Jewellery											
1	Evidence	Much of the evidence of jewellery that we have has been found at the grave sites in Mycenae and Tiryns.	15	Below are a number of the most impressive examples of jewellery across the Mycenaean period. They are not exhaustive though; there are many more examples available.										
2	Gender	It has become clear through the evidence that both men and women wore jewellery.		<table border="1"> <tr> <td>Signet Ring with Religious Images</td> <td>The ring below is an example of a signet ring depicting a religious scene. Who is in the scene is unclear.</td> </tr> </table>	Signet Ring with Religious Images	The ring below is an example of a signet ring depicting a religious scene. Who is in the scene is unclear.								
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3	Gold Rings	Rings were commonly made of gold and often had engravings on them, often these scenes were religious.												
4	Tiryns Gold Ring	An example can be found on the right (number 16) which shows a scene with a goddess on the left seated on a folded chair holding a cup. She is approached by lion-headed spirits carrying offerings. There are ears of wheat and corn, and the sun and moon are also visible, possibly signifying a ritual connected to crops and harvest.	16											
5	Repousse Technique	The ring would have been engraved using a technique called repousse . Using a hammer and nail, a pattern or image could be created. Usually the hammering would have been done from the inside of the ring so that the scenes would be pushed out.												
6	Beads	Beads were moulded from gold or carved from gemstones, amber, ivory, or a form of glass. The beads were often worked into imaginative shapes such as flowers or eagles.												
7	Necklaces	Necklaces have been found in grave sites in both Mycenae and Tiryns, and are usually made up of gemstones or rock crystals.												
8	Metalwork	The Mycenaean very much explored the use of metalwork as a means of decoration. A good example is the gold pyxis.												
9	Gold Pyxis: Use	An example of a gold pyxis can be seen on the right (number 17). A pyxis is a small storage box for jewellery. This example is hexagonal in shape, and the inner part of it is wooden with metal placed over the top												
10	Gold Pyxis: Plates	The metal placed over the top of the wooden box total 12 small plates of gold. They are engraved using the repousse technique.	17	<table border="1"> <tr> <td>Gold Pyxis</td> <td>The gold box below is an example of a pyxis which was used to store jewellery, and demonstrates a number of key techniques in making jewellery.</td> </tr> </table> 	Gold Pyxis	The gold box below is an example of a pyxis which was used to store jewellery, and demonstrates a number of key techniques in making jewellery.								
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11	Gold Pyxis: Design	The plates have three types of design on them: (1) lions chasing deer and antelope; (2) spiral patterns; and (3) heads of cattle whose bulging eyes stand out.												
12	Inlay Technique	The Inlay technique is another type of technique used to engrave. This is where one metal was heated and laid over another in an object. The best example of this is the lion hunt dagger.												
13	Cloisonne Technique	Another technique used was cloisonne where a fine wire was soldered onto metal and inlaid with gemstones or glass.												
14	Granulation	This technique is where tiny beads of gold were dropped onto an object to give a spotted effect.												
<h2>Tier 3 Vocabulary</h2> <table border="1"> <tr> <td>Repousse</td> <td>A technique where a design is hammered onto an object from the inside of it.</td> </tr> <tr> <td>Pyxis</td> <td>A box, often with a lid, to hold cosmetics or jewellery in.</td> </tr> <tr> <td>Inlay</td> <td>A technique where one metal is put on top of another metal on an object.</td> </tr> <tr> <td>Cloisonne</td> <td>The soldering of a wire onto metal and then putting glass or gemstones in the soldered pattern.</td> </tr> <tr> <td>Granulation</td> <td>Dropping molten metal onto an object to give a spotted effect.</td> </tr> </table>					Repousse	A technique where a design is hammered onto an object from the inside of it.	Pyxis	A box, often with a lid, to hold cosmetics or jewellery in.	Inlay	A technique where one metal is put on top of another metal on an object.	Cloisonne	The soldering of a wire onto metal and then putting glass or gemstones in the soldered pattern.	Granulation	Dropping molten metal onto an object to give a spotted effect.
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Knowledge Map: Homeric World: Tombs, Graves, and Burial (Types of Graves)

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Burial Customs

1	Burial Customs	We know a lot about death and burial from Topic 7 on the Myth and Religion Paper. The preparation of the body and the funeral processions did not differ greatly in Mycenae but there are some additional things to be aware of.
2	Jewellery	The body, if wealthy, would have been adorned with jewellery. We know this as evidence clearly shows skeletons adorned with all manner of jewellery. The body was almost definitely clothed.
3	Drink Offering	A drink offering to the gods would almost certainly have been made as cups have been found at the entrance to tholos tombs . This is known as a libation .
4	Animal Bones	Animal bones and shellfish shells have also been found suggesting a meal may have been had in honour of the dead. It may also suggest an element of animal sacrifice.
5	Grave and Burial	The body would have been buried and then a raised mound would have covered the area so it is visible from distance. A stele could well have been placed on top. The mound would have been dug up again for another burial.
6	Burial Caskets	There is evidence that some people were buried in clay caskets. These caskets would have been painted and these offer an insight into the customs surrounding a funeral procession as many depict these scenes.
7	Role of Women	The evidence from the burial caskets show women playing the more prominent role in burials. It is they who are depicted near the body with their arms raised in grief and in elaborate clothing.

Grave Types: Cist and Shaft Graves

8	Cist and Shaft Graves	In Mycenae, two types of graves have been discovered: Cist and Shaft graves . They are different in structure and use.
9	Cist Grave: Structure	Cist graves are the most common type of grave found in Mycenaean Age. It is a shallow grave dug in the earth, and the sides were covered in slabs of stone. A pile of stones was then placed at the bottom for the body to lie in.
10	Cist Grave: Body	The body was usually laid in a curved position rather than laid out flat like in modern day graves. This was due to the size of the grave.
11	Cist Graves: Use	Cist graves were intended for single use only. A series of cist graves may be covered in one mound, and it would be this mound that is opened up for a further grave to be added.
12	Shaft Grave: Structure	Shaft graves have also been discovered. It is larger and deeper than a cist grave, usually being 2.5m deep and graves were stacked on top of each other. Low rubble walls were built at the bottom with a roof support above each grave.
13	Shaft Grave: Body	In shaft graves , bodies were usually laid on their backs and at full length due to the bigger size of the grave.
14	Shaft Grave: Use	Multiple bodies could be buried in a shaft grave . Each grave is essentially stacked on top of another, but there are examples of multiple bodies sharing one grave within the shaft.

Grave Types: Tholos and Chamber Tombs

15	Tumulus Tombs	These pre-dated tholos tombs and were what tholos tombs were developed from. A tumulus tomb is a raised mound of earth under which bodies were buried.
16	Tholos Tombs: Structure	Tholos tombs differ greatly in structure to cist and shaft tombs in that they are built out of stone rather dug out of the earth.
17		The domed roof is the most distinctive aspect of the tomb. The ones in Mycenae were the highest domes in the world for over a thousand years.
18		The walls of the tomb were built of stone (usually from the excavated site, and the earth that was dug out to form the tomb was then placed on top of the roof.
19		These tombs were for the most important members of society and may have even been built during their lifetime.
20		The dromos is the long passageway that forms the entrance to the tomb and is built from stone as well. Large stones would have been placed at the entrance to block the entrance.
21		The entrance to any tholos tomb would have been richly decorated. The Treasury of Atreus at Mycenae has survived and has two green limestone columns with a zigzag pattern framing the entrance. Above the entrance would be a large stone and a triangle above that to relieve the pressure on the stone.
22	Chamber Tombs	From the fourteenth century BC, less important Mycenaean nobles were buried in chamber tombs .
23		A chamber tomb is dug from rock in which more than one body was buried in a chamber – usually a family tomb. They were similar in structure to tholos tombs with a dromos, but differed in that they were dug from rock.

Tier 3 Vocabulary

Tholos Tomb	A large domed tomb in the shape of an igloo, roughly circular in its floor space – also known as a beehive tomb.
Libation	A drink offering poured in honour of the gods.
Stele	Stone slabs often with patterns or images carved on them most commonly used as tombstones.
Cist Grave	A grave in the form of a stone-lined pit, dug into the earth, and covered up.
Shaft Grave	A grave in which a deep shaft was dug and a space created at the bottom for a body, often re-used for later burials.
Tumulus Tombs	A raised mound of earth under which bodies were buried.
Dromos	A passageway leading to the tholos tomb.
Chamber Tombs	A tomb, dug from rock, in which a body or bodies would be buried in a chamber.

This component is based around life in ancient Greece just over three thousand years ago. The Culture half of the topic covers the ancient civilisation known as the Mycenaean Age. You will study some of the main Mycenaean sites and the items that made these places so remarkable. From tiny objects like rings, to huge, city walls, you will study a variety of source material to find out what life was like at the time.

Funerary Objects

1	Burial Objects	Many of the shaft graves from Mycenaean cities are found to have contained valuable items, reflecting the importance of the people buried in them.
2	Beliefs	Similarly to other ancient societies such as the Egyptians, Greeks believed that dead should be buried with valuable items so they could use them in the afterlife. An alternative view is that they were buried with these items to show off their status.
3	Pottery	The most common item found in graves were pottery items – be they vessels or figurines. At the time of the burial, they would have contained oils, perfumes, and other liquids.
4	Military Equipment	Other graves have found military equipment such as swords and shields, suggesting the deceased was a warrior. Most were made of bronze, but there are exceptions like the Lion Hunt Dagger.
5	Jewellery	Women were often buried with jewellery and expensive boxes that would have contained jewellery, cosmetics or mirrors.

Grave Circles A and B, Mycenae

12	Location	Grave Circle A and B are located in Mycenae. Grave Circle A is located within the city walls, and Grave Circle B further outside the city walls and near the Tomb of Clytemnestra (an example of a tholos tomb).
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Gold Death Mask of Agamemnon

6	Gold Death Mask of Agamemnon	The gold death mask of Agamemnon is perhaps the most iconic image of Mycenae. When Schliemann saw the mask, he is said to have written, 'I have gazed on the face of Agamemnon'.
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7	Grave Circle A, Grave V	The mask was found in Grave Circle A, and inside Grave V.
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Gold Death of Agamemnon

9	Creation of the Mask	It is made out of a thick sheet of gold. The gold would have been heated to make it softer and workable. It then would have been hammered into shape against a wooden background.
10	Size of the Mask	The mask is 17cm high, 25cm wide and weighs only 168g. As it is so light, it emphasises the skill of the craftsman to produce such precise details on such a thin piece of gold.
11	Repousse Technique	The repousse technique would have been used to create the facial features of the mask. The facial features show an old, dignified, bearded man and of an exceptional quality.

13	Heinrich Schliemann	Heinrich Schliemann is a pioneer in archaeology and unearthed many of the graves found in Mycenae. A controversial figure who is accused of planting discoveries, including the death mask of Agamemnon.
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14	Contents of the Grave Circles	The contents of the graves found in Grave Circle A and B are some of the finest found in graves ever, especially Grave Circle A.
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15	Graves in Grave Circle A	The six Graves in Grave Circle A contained the following finds and suggest they were undoubtedly for important and wealthy people, possibly even royalty.
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16	Contents of the Graves in Grave Circle A	Two gold death masks, one purportedly of Agamemnon (see left)
17		Gold cup with repousse spirals
18		Gold necklace
19		Bronze dagger with the blade inlaid with gold spirals
20		Amber bead necklace
21		Gold Pyxis (see previous topic on Decorative Arts)
22		Ostrich-egg rhyton with faience (a glazed ceramic) dolphins
23		Swords with handles decorated with gold
24		Bronze sword decorated with griffins
25		Gold octopus brooch
26		Bull rhyton with gold horns, rosette, and muzzle
27	Gold two-handled cup referred to as the 'Cup of Nestor'	
28	Lion Hunt Dagger depicting scene of lion hunt using inlaid metal	

1 Knowledge Map: The Odyssey (Overview)

This component is called the 'Literature Study' and will form 50% of the Homeric World paper. It is focused entirely on Homer's epic poem, *The Odyssey*. This topic focuses on the plot of the Odyssey, with a particular focus on Books 9, 10, 19, 21, and 22. It also analyses the literary techniques employed by its author, Homer. Certain characters need to be analysed, particularly Odysseus, the main protagonist. The key themes that are threaded through the book, such as the concept of *xenia* (guest friendship and hospitality), must be examined.

Background to The Odyssey

1	Summary	The plot of the Odyssey is a relatively simple one: a man, Odysseus, seeks to return home to the island of Ithaca after twenty years away. In his attempts to sail home, he gets lost, and all his crew die in horrific circumstances. When he does finally return, his problems are not over; he has to reclaim his kingdom from his enemies.
2	Structure of Story	The story is complicated by the structure of the narrative. The story is not written in chronological order. The chronological order of events is not the same as the order that they occur in the story.
3	Flashbacks	Homer adopts a flashback technique in the story which explains why the story does not occur in chronological order. Often Odysseus will recount stories that have happened on his journey home.
4	Books 1 to 4	The early books of the Odyssey describe events that occur at the end of Odysseus' ten-year journey home and are generally referred to as <i>The Telemachy</i> and focuses on the return of Telemachus to Ithaca.
5	Books 5 to 8	Books 5 to 8 focus on the homecoming of Odysseus and his involvement with the Phaeacians. The Teh Homecoming of Phaeacians, upon discovering his identity, agree to help him return to Ithaca.
6	Books 9 to 12	Books 9 to 12 are the flashback aspect of the story. He describes some of his perilous adventures to his hosts. These stories include his encounter with Polyphemus, the Cyclops, perhaps the most famous part of the book.
7	Books 13 to 24	Books 13 to 24 focus on Odysseus in Ithaca. It sees Odysseus test the loyalties of his friends and, with the help of Telemachus, he takes his revenge on the suitors of his wife. He is reunited with his wife and returns to his throne as king of Ithaca.

Themes of The Odyssey

8	The Power of Fate	It might be presumed that Odysseus was always 'fated' to return to Ithaca and reclaim his throne, but the Greeks believed differently in the concept of fate. This is more about how the gods determined, even pre-determined, the fate of humans through their actions; Odysseus is a key example.
9	Xenia: Hospitality and Friendship	In his journey, Odysseus is often dependent on the hospitality of strangers. The Greeks believed in a custom called <i>Xenia</i> where travellers would be given food, shelter, and protection. This theme is played out throughout the poem.
10	Deceit and Trickery	Despite seemingly negative characteristics of someone, the Greeks admired Odysseus' trickery and lies. The Odyssey is full of examples of his lies. Indeed Books 9 and 10 could be entirely fabricated as they are all told from the viewpoint of Odysseus who is prone to lying.
11	Civilisation and Barbarism	Throughout the book there is an examination of what it is to be civilised and uncivilised. It is often the monsters that are viewed as barbarous though their behaviour and failure to offer <i>Xenia</i> .
12	Revenge and Justice	This theme is examined throughout and, as readers, we are asked to question what is justice and what is revenge and can the two be linked. An examination of Odysseus' actions to the suitors asks whether he carried out justice or revenge.
13	Nostos	<i>Nostos</i> is the name given to the desire to return home, and is the root of the word nostalgia. It is essential for Odysseus to have this focus permanently in his mind to keep him focused on his journey home.

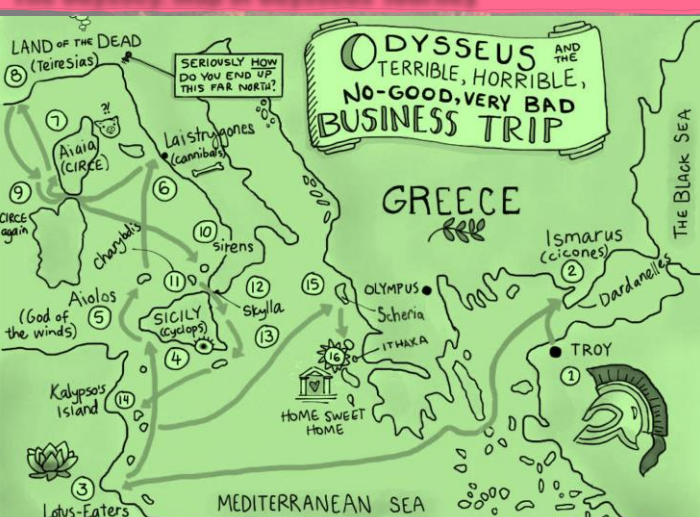
Key Characters (Gods)

14	Zeus	King of the Olympian Gods and fundamental to the story of Odysseus. He speaks the first lines of the book and makes the point that men blame the Gods for their troubles but are themselves responsible for what happens.
15	Athena	Athena plays a vital role in the book as Odysseus' protector. It is she who secures the release of Odysseus from Calypso, and supports Odysseus in his plans to defeat the suitors.
16	Poseidon	God of the Seas, who takes great offence at Odysseus, primarily because he blinds his son, Polyphemus, the cyclops.
17	Hermes	Messenger of the Gods, he appears in the story at two key moments: to order the release of Odysseus from Calypso under Zeus' instructions, and to provide Odysseus with an antidote to Circe's potions.

Key Characters (Mortals and Monsters)

18	Odysseus	The main protagonist of the story. He is King of Ithaca, a Greek island, and he wants to return home after having been away for ten-years fighting in the Trojan War. He employs guile as well as courage to return to Ithaca, defeat the suitors, and resume his proper place as king.
19	Penelope	Wife of Odysseus. Whilst Odysseus was away, she had to fight off over a hundred suitors who wanted to marry her thinking that Odysseus was dead. She is depicted as shrewd, resourceful, and faithful.
20	Telemachus	The son of Odysseus. He would spend the first part of the story trying to find his father. Telemachus was born just when Odysseus left for the Trojan War, so is about twenty-years old at the point of his return.
21	Lae rtes and Anticleia	Odysseus' father, the old king lives humbly and in solitude on a small farm where he mourns the absence of his son; once reunited with Odysseus, he is restored to dignity. Odysseus' mother, she dies grieving her son's long absence and sees him only during his visit to the land of the dead.
23	Alcinous and Arete	Alcinous is a Phaeacian king, and Arete his queen. He befriends Odysseus and helps him on his journey. She is descended from Poseidon, and is considered a wise woman in the story.
24	Euryclaea	A maid in Odysseus' palace, she is loyal to Odysseus and Penelope and helps in Odysseus' pursuit of the suitors. She would recognise him when he is disguised.
25	Eumaeus and Philoetichus	Odysseus' loyal swineherd and cowherd, who grew up on Ithaca with Odysseus. They would be loyal friends to both Odysseus and Telemachus and help them return to the palace to rid it of the suitors.
26	Melanthius and Melantho	Odysseus' disloyal goatherd and maid, who side with the suitors in Odysseus' absence. Each face a grisly death.
27	Agamemnon	King of Mycenae and commander of the Greek forces at Troy, he was assassinated by his wife (Clytemnestra) and her lover (Aegisthus). Odysseus sees him in the land of dead.
28	Antinous	One of the main suitors in the story. A violent and over-confident character who strives hard to take Odysseus' throne.
29	Eurydamachus	Another of the suitors. He is sly and manipulative, at one point fooling Penelope that he has no ill-intent. He arranges for the death of Telemachus, only to be outwitted by him.
30	Calypso	She is a goddess-nymph who keeps Odysseus captive and under her control for seven years. She only releases him when she is ordered to by Hermes after Zeus sends him to her demanding she release him.
31	Polyphemus	One-eyed giant of son of Poseidon, and one of the Cyclopes in the Odyssey. After eating some of Odysseus' men, Odysseus would blind him by driving a stake through his one eye.
32	Circe	Circe is an enchantress or witch and renowned for her vast knowledge of potions and herbs. She would transform her enemies into animals; in this case, Odysseus' men into swine.

The Odyssey: Map of Odysseus' Journey



Books 1 to 4: The Telemachy

30	Book 1	It is ten years since the Trojan War ended and Odysseus is being kept on an island by Calypso, a nymph. She has kept him there against his will for seven years and he longs to return to his wife, Penelope. At a council of Gods, Athena begs Zeus to let him return, he agrees, and sends Hermes to tell Calypso.
31	Book 2	Telemachus is told by Athena that Zeus has allowed him to return to Ithaca. Emboldened by this, Telemachus summons all the suitors to his palace and criticises them. Zeus sends an omen and Telemachus secretly leaves to find his father. Athena accompanies him on his travels as Mentor, an old friend of Odysseus.
32	Book 3	Telemachus visits Nestor, a Greek warrior who fought in the Trojan War, in Pylos. He finds out about the return home of other Greek warriors, but gets no news of Odysseus.
33	Book 4	Telemachus visits Helen and Menelaus in Sparta. They tell him about Odysseus' exploits in Troy, and that his father is still alive. He leaves for Ithaca. The suitors, meanwhile, plan to ambush him.

Books 5 to 8: The Homecoming of Odysseus

34	Book 5	Zeus sends Hermes to order Calypso to release Odysseus. She reluctantly agrees, and he builds a raft and leaves. Before he can reach land, Poseidon destroys his raft, but finally, with the help of Ino, Queen of the Sea, he eventually lands and falls asleep.
35	Book 6	Odysseus has reached the land of the Phaeacians. Athena sends a dream to Nausicaa suggesting she should go down to the river to wash some clothes. When she is there she meets the naked Odysseus, whom she looks after and then directs to the palace. She asks him not to accompany her, for fear of scandal.
36	Book 7	Odysseus is directed to the palace by Athena in disguise. A detailed description of the palace and gardens shows how special this place is. When Odysseus arrives in the hall, he begs for help from Arete. He is well received by King Alcinous and is promised transport home. Arete recognises his clothes and asks who he is, but he evades the question. They all go to bed.
37	Book 8	The Phaeacian assembly agrees to take Odysseus home, and everybody goes back to the palace for a banquet. The bard, Demodocus, entertains them. Alcinous sees that Odysseus is upset and so suggests an athletics contest. Odysseus is challenged and hurls the discus the furthest. Alcinous introduces some dancing, and Demodocus sings of the affair of Ares and Aphrodite. Odysseus weeps at a song about Troy, and Alcinous finally asks him who he is.

Books 9 to 12: The Wanderings of Odysseus

38	Book 9	Odysseus reveals his identity and tells the story of his adventures with the Cyclopes, the Lotus Eaters, and Polyphemus, the Cyclops. As he leaves the blinded Cyclops, Odysseus shouts out his own name, thus allowing the giant to call upon his father, Poseidon, to punish Odysseus.
39	Book 10	Odysseus arrives at the island of Aelous and stays for a month. As he leaves, he and his crew are blown off course just before they reach Ithaca. Odysseus eventually lands at Aea, the home of the witch, Circe. She would transform his men into pigs, but Odysseus is protected by Hermes. Before he leaves, and with his crew restored to being humans, Circe tells him he must visit the Land of the Dead. Before they leave, Elpenor falls off a roof and dies.
40	Book 11	Odysseus travels to the Land of the Dead and carries out rituals that summon various dead souls. He speaks to Elpenor; Teiresias, who tells him of his future; and his mother, who answers questions about his family. Odysseus wants to finish his tale, but Arete and Alcinous want him to continue. He mentions encounters with Agamemnon, Achilles, Ajax, and various other heroes and villains.
41	Book 12	Odysseus and his men return to Circe's palace to bury Elpenor. Circe warns Odysseus of the dangers on the voyage home. They reach Thrinacie, where the men eat the cattle of the sun god. He demands vengeance and Zeus destroys their ships. Odysseus is the sole survivor. He eventually gets to Calypso's island (and so to Book 5).

Books 13 to 24: Odysseus in Ithaca

42	Book 13	Odysseus' tale ends, and laden with gifts, he sets sail for home. He is asleep when the Phaeacians leave him on Ithaca. Poseidon wants to punish the Phaeacians for transporting Odysseus, by encircling their city with mountains, though Zeus tries to dissuade him. Odysseus wakes up not knowing where he is, but Athena arrives in disguise and Odysseus lies to her about his identity. Athena reveals herself and helps him plan his return to the palace. She then goes to Sparta to fetch Telemachus.
43	Book 14	Odysseus goes to see Eumaeus, a loyal swineherd. Eumaeus laments the absence of his master and tells of his disgust at the behaviour of the suitors. He shows perfect xenia towards his guest.
44	Book 15	Telemachus leaves Sparta and returns to Ithaca, safely slipping past the murderous suitors. Meanwhile, Eumaeus tells Odysseus his story.
45	Book 16	Telemachus arrives at Eumaeus' hut and meets the beggar (Odysseus). Telemachus sends Eumaeus to the palace and Athena tells Odysseus to reveal himself to his son. In the palace the suitors are furious that Telemachus has evaded their ambush, and Penelope berates Antinous for plotting against her son.
46	Book 17	Telemachus greets his mother. The suitors are enjoying themselves. Eumaeus and the beggar meet the servant Melanthius, who is abusive. They arrive at the palace. The beggar (Odysseus) enters the hall, begs for food, and is assaulted by Antinous. Penelope sends for the beggar, who replies that he will talk to her later.
47	Book 18	Odysseus fights with Irus and wins. Penelope sees the suitors, and beautified by Athena, extorts valuable gifts from them. Odysseus is impressed by her cunning. He is insulted by Eurymachus, who throws a stool at him. He ducks and it misses. Amphinomus calms the situation.
48	Book 19	Odysseus and Telemachus remove the weapons from the hall. Odysseus tells Penelope about his travels. His tale is a mixture of truth and lies. Penelope asks Euryclia to wash the beggar's feet, and the nurse sees the scar. Odysseus warns her to say nothing. Penelope tests the beggar to find out if he really did meet Odysseus, as he claims.
49	Book 20	Odysseus and Penelope both have sleepless nights worrying about the suitors. The next day, the suitors return for a festival. Odysseus is introduced to Philoetius. Zeus sends further omens.
50	Book 21	Penelope brings a bow to the suitors and issues a challenge. Telemachus attempts to string it and almost succeeds. The suitors all fail. Odysseus reveals himself to Eumaeus and Philoetius. Euryclia bars the doors, and Odysseus strings the bow.
51	Book 22	Odysseus begins to shoot the suitors. Telemachus goes to the storeroom to fetch more weapons. He realises that he has left the door open and catches Melanthius taking weapons. Athena, disguised as Mentor, helps Odysseus, and eventually all the suitors are killed. The house is cleansed and the treacherous servants killed.
52	Book 23	Euryclia tells Penelope that Odysseus has returned, but she does not believe her maid. Eventually she goes down and sits with her husband in the hall. Athena has made him handsome, but she will not acknowledge him until she has tested him. Penelope is finally convinced of his identity, and they embrace.
53	Book 24	The ghosts of the suitors arrive in Hades. Odysseus is reunited with his father. The suitors' relatives prepare to take their revenge, but Zeus and Athena intervene, restoring peace to Ithaca.

3 Knowledge Map: The Odyssey (Book 9)

This component is called the 'Literature Study' and will form 50% of the Homeric World paper. It is focused entirely on Homer's epic poem, *The Odyssey*. This topic focuses on the plot of the Odyssey, with a particular focus on Books 9, 10, 19, 21, and 22. It also analyses the literary techniques employed by its author, Homer. Certain characters need to be analysed, particularly Odysseus, the main protagonist. The key themes that are threaded through the book, such as the concept of *xenia* (guest friendship and hospitality), must be examined.

Summary of Book 9

1	Book 9	Odysseus reveals his identity to the Phaeacians and tells the story of his adventures with the Cicones, the Lotus Eaters, and Polyphemus, the Cyclops. As he leaves the blinded Cyclops, Odysseus shouts out his own name, thus allowing the giant to call upon his father, Poseidon, to punish Odysseus.
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Breakdown of Book 9 (Line-by-Line)

2	Lines 1-62	The Cicones Odysseus recounts the tale of his arrival in Ismarus at the city of Cicones. He tells how his men sacked the city only to face a counter-attack in which a number of his men died.
3	Lines 63-104	The Lotus-Eaters Odysseus recounts them landing at the island of the Lotus-Eaters after nine days at sea in storms. Here a number of his crew eat the lotus and enter into a dream-like status. Odysseus drags his crew back to the ships, but not all make it.
4	Lines 105-151	The Land of the Cyclopes Odysseus begins the tale that will be the rest of Book 9 – his adventures on the land of the Cyclopes. He introduces the landscape of the island, its population, and weather.
5	Lines 152-192	The Cyclopes' Cave Odysseus continues his story by focusing on his exploration of the island and his discovery of Polyphemus' cave.
6	Lines 193-255	Polyphemus Returns Odysseus recounts entering the cave and admiring its contents. Despite his crews wishes, he wants to stay and meet the Cyclops and test his <i>xenia</i> .
7	Lines 256-306	Trapped Odysseus tells of how he asks for hospitality and Polyphemus refuses and even eats two of his crew, trapping Odysseus and the rest within the cave.
8	Lines 307-359	Offering the Cyclops Wine Odysseus sets in motion his plan to escape by blinding Polyphemus with a stake after the Cyclops has drunk some of Odysseus' wine.
9	Lines 360-412	Blinding the Cyclops Odysseus tells of how they blinded Polyphemus and tricked him into believing that no-one had attacked him.
10	Lines 413-479	Escape Odysseus explains how they escaped the cave the next morning by clinging to the bellies of Polyphemus' sheep and rams, eventually taking them on board their ships for food.
11	Lines 480-525	Telemus' Prophecy Odysseus and his men escape to their ships, but Odysseus cannot resist revealing who he was to Polyphemus. This act of arrogance will bring about the wrath of Poseidon.
12	Lines 526-566	Polyphemus' Curse Odysseus tells of how when his men sailed away, Polyphemus cried out to his father, Poseidon, for help in avenging him.

Key Characters in Book 9 (Mortals, Monsters, and Gods)

13	Odysseus	The main protagonist of the story. In Book 9, he is currently shipwrecked in Phaeacia where he recounts the story of his journey from Troy. Book 9 primarily focuses on his story of his battle with Polyphemus, but does touch on two other adventures: The Cicones and The Lotus-Eaters.
14	Alcinous and Arete	Alcinous is a Phaeacian king, and Arete his queen. He befriends Odysseus and helps him on his journey. She is descended from Poseidon, and is considered a wise woman in the story. Odysseus recounts his story of the cyclops to them.
15	Polyphemus	One-eyed giant of son of Poseidon, and one of the Cyclopes in the Odyssey. After eating some of Odysseus' men, Odysseus would blind him by driving a stake through his one eye.
16	Poseidon	Whilst not directly involved in this book, his presence is felt. God of the Seas, who takes great offence at Odysseus, primarily because he blinds his son, Polyphemus, the cyclops.

Themes in Book 9

17	Fate	Book 9 questions the concept of Odysseus' fate being determined by the Gods. It is not the gods that take him to the land of the cyclops, and it is not the gods that make Odysseus explore the island and meet Polyphemus. These are the actions of Odysseus, but fate will play a part with the intervention of Poseidon.
18	Judgement	Book 9's heaviest theme is Odysseus' judgement which is shown to be very good for most of the time, but foolish on occasions. Perhaps the biggest example of this, is his decision to tell Polyphemus his name despite having already escaped.
19	Revenge	Another theme of Book 9 is revenge. Odysseus seeks revenge on Polyphemus for killing some of his crew so murderously, but equally, Polyphemus will want revenge on Odysseus for him blinding him.
20	Xenia	Book 9 explores the theme of <i>Xenia</i> in a number of ways. Primarily, there is the failure of Polyphemus to offer <i>xenia</i> in how it should be. He does not take on the role of host to his guests, and indeed, even eats some of his crew.
21	Deceit and Trickery	Book 9 is laden with examples of Odysseus' celebrated trickery. The best example is the way that he tricks Polyphemus by giving him a false name meaning he will not face the wrath of other cyclops who come to Polyphemus' aid.

Key Literary Techniques and Examples:

22	Epithet	Line 1	'Resourceful Odysseus answered the king, saying: 'Lord Alcinous, most illustrious of men, it is a fine thing, in truth, to hear a bard such as this, with a godlike voice.'
23	Epithet	Lines 154 and 285	'The Nymphs, daughters of aegis-bearing Zeus, disturbed the mountain goats, driving them towards my hungry comrades.' and '...since the Cyclopes care nothing for aegis-bearing Zeus: we are greater than they.'
24	Epithet	Lines 290 and 524	'...and answered him with cunning words: Poseidon, Earth-Shaker, smashed my ship...' and '...and send you to the House of Hades, as surely as the Earth-Shaker will fail to heal your eye.'
25	Formulae	Line 152	'As soon as rosy-fingered Dawn appeared, we explored the island, marvelling at what we saw.'
26	Formulae	Line 167	'As soon as rosy-fingered Dawn appeared, I gathered my men together, saying: "The rest of you loyal friends stay here, while I and my crew take ship and try to find out who these men are, whether they are cruel, savage and lawless, or good to strangers, and in their hearts fear the gods."
27	Formulae	Line 307	'As soon as rosy-fingered dawn appeared, cyclops relit the fire.'
28	Simile	Lines 54-55	'At dawn they came, as many as the leaves and flowers in spring: and disaster sent by Zeus overtook us, doomed, as we were, to endless trouble.'
29	Simile	Lines 295-296	'Two he seized and dashed to the ground like whelps, and their brains ran out and stained the earth.'
30	Simile	Lines 296-298	'He tore them limb from limb for his supper, eating the flesh and entrails, bone and marrow, like a mountain lion, leaving nothing.'
31	Simile	Lines 375-379	'They held the sharpened olivewood stake, and thrust it into his eye, while I threw my weight on the end, and twisted it round and round, as a man bores the timbers of a ship with a drill that others twirl lower down with a strap held at both ends, and so keep the drill continuously moving.'
32	Simile	Lines 382-383	'As a great axe or adze causes a vast hissing when the smith dips it in cool water to temper it, strengthening the iron, so his eye hissed against the olivewood stake.'

4 Knowledge Map: The Odyssey (Book 10)

This component is called the 'Literature Study' and will form 50% of the Homeric World paper. It is focused entirely on Homer's epic poem, *The Odyssey*. This topic focuses on the plot of the Odyssey, with a particular focus on Books 9, 10, 19, 21, and 22. It also analyses the literary techniques employed by its author, Homer. Certain characters need to be analysed, particularly Odysseus, the main protagonist. The key themes that are threaded through the book, such as the concept of *xenia* (guest friendship and hospitality), must be examined.

Summary of Book 10

1	Book 10	Odysseus arrives at the island of Aeolia and stays for a month. As he leaves, he and his crew are blown off course just before they reach Ithaca. Odysseus eventually lands at Aeaëa, the home of the witch, Circe. She would transform his men into pigs, but Odysseus is protected by Hermes. Before he leaves, and with his crew restored to being humans, Circe tells him he must visit the Land of the Dead. Before they leave, Elpenor falls off a roof and dies.
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Breakdown of Book 10 (Line-by-Line)

2	Lines 1–55	The Bag of Winds Odysseus recounts the tale of how he and his crew fleeing from the Land of the Cyclopes, land on Aeolia, island of the wind god, Aelous. Aelous imprisons all winds but the West Wind in a bag and sends his crew on his way home to Ithaca, but the crew open the bag and release all the winds blowing them off course.
3	Lines 56–102	The Laestrygonians Odysseus recounts how they eventually, but unknowingly, land on Telegylus, home of the Laestrygonians, who were giants and cannibals. They moor their ships and a search party goes ashore.
4	Lines 103–132	Escape from the Cannibals Odysseus tells of how his search party met the king, Antiphates, who ate one of his men before calling all his giants to attack Odysseus and his men. Odysseus' ship is the only one that survives after he moored his ship in a different place to the rest of his fleet.
5	Lines 133–197	Circe's Island Odysseus continues his story about how his ship and the remaining crew arrive at the island of Aeaëa, Circe's island. He feeds his crew and then discusses exploring the island by finding the smoke that rose in the middle of the island.
6	Lines 198–250	The Magic Spell Odysseus tells of how Eurylochus takes a search party out and find Circe's home which is inhabited by numerous wild animals. She soon turns Odysseus' men into pigs using magic, but for Eurylochus, who flees back to Odysseus to tell him.
7	Lines 251–301	Help from Hermes Odysseus initially wants to rescue his men by force, but Hermes intervenes, disguised as a man, and gives Odysseus a herb to prevent Circe's magic working on him. He also instructs him to not refuse Circe any of her requests should he want to free his men.
8	Lines 302–347	Encountering Circe Odysseus tells of how he meets Circe and her magic fails on him. After an initial confrontation, she reveals that Hermes once told her that Odysseus would visit her. They go to bed together but only after Odysseus has her swear she will not harm him.
9	Lines 348–399	Circe Frees the Crew Odysseus tells of how Circe turns his men back to human form the next morning after Odysseus requests it.
10	Lines 400–448	He Gathers His Men Odysseus then explains how he and his men went back to the ships, moored them, and returned to Circe who has offered his men hospitality. Only Eurylochus questions Odysseus' decision to stay, but eventually joins them.
11	Lines 449–502	He Seeks to Leave After one year, Odysseus is keen to leave but Circe tells him he must first visit the Land of the Dead, and visit Persphone via Teiresias. Odysseus is initially reluctant but knows that if he is to return home, then this is his fate.
12	Lines 503–574	The Death of Elpenor Odysseus tells his crew about where they must travel and his crew initially crew out and weep at not returning home. It is when Odysseus gets his crew together, Elpenor – the youngest of the crew – has an accident and dies by falling from a roof.

Key Characters in Book 10 (Mortals, Monsters, and Gods)

13	Odysseus	The main protagonist of the story. In Book 10, he is currently shipwrecked in Phaeacia where he recounts the story of his journey from Troy. Book 10 primarily focuses on his encounter with Circe on her island, and his subsequent escape.
14	Circe	Circe is an enchantress or witch and renowned for her vast knowledge of potions and herbs. She would transform her enemies into animals; in this case, Odysseus' men into swine.
15	Hermes	Messenger of the Gods, he appears in the story at two key moments: to order the release of Odysseus from Calypso under Zeus' instructions, and to provide Odysseus with an antidote to Circe's potions (Book 10).
16	Eurylochus	Odysseus' crewman and closest 'friend'. He originally leads the search party to Circe's house, but remains hidden as Circe turns the crew to pigs. Later, when explaining what happened to Odysseus, he refuses to return to Circe's house to help the rescue, leading Odysseus to nearly kill him.

Themes in Book 10

17	Fate	Book 10 questions the concept of Odysseus' fate being determined by the Gods. It is his own men's doing that they fail to reach Ithaca and end up on Circe's island, but it is the intervention of the god Hermes that allows Odysseus to free his men, but remain on her island under her control for a year.
18	Judgement	The theme of Odysseus' judgement is in Book 10 again, which is shown to be very good for most of the time, but foolish on occasions. Perhaps the biggest example of this, is how he befriends and impresses the wind god, Aelous, but soon loses control over his men when they are so close to getting home.
19	Xenia	Book 10 explores the theme of Xenia. At first, xenia is not offered by Circe in the traditional way of welcoming strangers on her island as she turns the crew to pigs, but she does eventually offer xenia to Odysseus and his crew for a year once they have been freed from her spell.
20	Deceit and Trickery	Book 10 does tackle the theme of deceit and trickery as Odysseus is prepared to sleep with Circe for a year in order to free his men. It is clear he is at first faking his feelings towards Circe in order to fulfil his ultimate aim of getting home. It could be argued though that these forced feelings change as the book progresses.
21	Nostos	Book 10 certainly tackles the issue of Nostos – the desire to return home – as Odysseus and his crew spend a year with Circe, only for his desire to return home reignited by his crew. When his nostos is reawakened, he immediately sets out on the next stage of his journey.

Key Literary Techniques and Examples:

22	Epithet	Lines 324–327	"You must be Odysseus, that man of many resources, whom the Slayer of Argus , with the Golden Wand, told me would come from Troy here, travelling homewards, in his swift dark ship."
23	Foreshadowing	Lines 18–20	'But he first called on the West Wind to blow and set my ships and their crews on our homeward course, though it was not to benefit us, ruined by our own foolishness.'
24	Formulae	Line 141	"But when Dawn of the lovely tresses gave birth to the third day I took my sharp sword and spear and climbed swiftly from the ship to a high lookout point, hoping to see signs of men, and hear their voices."
25	Formulae	Lines 190–191	"When rosy-fingered Dawn appeared, I called the men together and addressed them all."
26	Simile	Lines 126–127	" Spearing the men like fishes , they carried them off for their loathsome feast."
27	Simile	Lines 406–411	" Like calves in a farmyard that frisk around the herd of cows that return from grazing , free from their pens and gambolling together, lowing constantly round their mothers, so those men, at the sight of me, crowded around weeping, and in their hearts they were home again in rugged Ithaca, in the town where they were born and bred."

5 Knowledge Map: The Odyssey (Book 19)

This component is called the 'Literature Study' and will form 50% of the Homeric World paper. It is focused entirely on Homer's epic poem, *The Odyssey*. This topic focuses on the plot of the Odyssey, with a particular focus on Books 9, 10, 19, 21, and 22. It also analyses the literary techniques employed by its author, Homer. Certain characters need to be analysed, particularly Odysseus, the main protagonist. The key themes that are threaded through the book, such as the concept of *xenia* (guest friendship and hospitality), must be examined.

Summary of Book 19

1	Book 19	Odysseus and Telemachus remove the weapons from the hall. Odysseus tells Penelope about his travels. His tale is a mixture of truth and lies. Penelope asks Eurycleia to wash the beggar's feet, and the nurse sees the scar. Odysseus warns her to say nothing. Penelope tests the beggar to find out if he really did meet Odysseus, as he claims.
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Breakdown of Book 19 (Line-by-Line)

2	Lines 1–52	Odysseus and Telemachus Hide the Weapons Odysseus has made his way to his home with Telemachus disguised as a beggar. With Telemachus and Athena they plot on how to kill the suitors. Their first action is to hide the weapons in the main hall away. We are also introduced to Eurycleia, a loyal maid.
3	Lines 53–99	Penelope Prepares to Question the Stranger Disguised Odysseus sees Penelope for the first time in 20 years. Whilst looking at his wife, he is abused by one of the disloyal maids, and Odysseus reacts angrily to her lack of hospitality. Penelope then interjects to speak to the 'stranger' that is Odysseus as he has apparently met him.
4	Lines 100–163	Penelope and Odysseus Converse Penelope and Odysseus sit down and talk, with Penelope unaware it is Odysseus. They talk of her troubled situation and Telemachus maturing into a man. She asks the stranger of his past.
5	Lines 164–219	Odysseus Tells a False Tale In this conversation, Odysseus tells his wife a false story of who he is as he does not want to place his wife in danger yet until his plan is fully prepared. She then tests this stranger to see if he has really ever met Odysseus.
6	Lines 220–307	Odysseus Prophesies his Own Return Odysseus invents a story of him meeting her husband and is able to describe obvious details to her convincing her of his 'truth'. He reveals to Penelope that Odysseus is alive and will return this very month to avenge her.
7	Lines 308–360	Penelope Offers Hospitality On hearing of Odysseus' impending return, Penelope offers the stranger <i>xenia</i> for as long as he wishes. She asks Eurycleia to wash Odysseus' feet.
8	Lines 361–475	Eurycleia Recognises Odysseus As she is washing Odysseus' feet, she notices a scar on his leg and knows it is Odysseus. We then hear the famous boar hunt story from <i>The Odyssey</i> and how Odysseus got the scar. At the end she tells Odysseus she knows who he is.
9	Lines 476–507	Odysseus Tells Eurycleia to Conceal his Identity Odysseus, worried that Eurycleia will reveal his true identity too soon, threatens Eurycleia and insists on her secrecy. She shows her loyalty and support for Odysseus by promising to keep his identity secret.
10	Lines 508–553	Penelope's Dream Penelope meets with Odysseus again and reveals to him her dilemma of refusing all proposals of marriage or should she accept one of the suitors. She then reveals a dream to Odysseus about the killing of the suitors and that Odysseus had done this.
11	Lines 554–604	Penelope Proposes a Challenge for the Suitors Odysseus confirms that the dream will likely come true. Penelope makes a decision to hold a contest for the suitors to win her hand in marriage – a contest of stringing Odysseus' great bow and firing an arrow through 12 axe handles. Odysseus encourages this contest.

Themes in Book 19

12	Fate	Book 19 explores the concept of fate, but this time from the point of view of the suitors. It is their fate that lies in the balance due to Odysseus' actions which are arguably fated as well from Athena.
13	Xenia	Book 19 has <i>xenia</i> at the heart of it as Odysseus, disguised as a beggar, is offered perfect hospitality by Penelope.
14	Deceit and Trickery	Book 19 explores the theme of deceit and trickery as Odysseus disguises himself as a beggar to all but his son and loyal servants. He spends the whole chapter deceiving his wife but for good intentions. He wants to keep her safe but also enable her to create a situation in which he can reveal himself to all when ready.

Key Characters in Book 19 (Mortals and Gods)

15	Odysseus	The main protagonist of the story. He is King of Ithaca, a Greek island, and he wants to return home after having been away for ten-years fighting in the Trojan War. He employs guile as well as courage to return to Ithaca, defeat the suitors, and resume his proper place as king.
16	Penelope	Wife of Odysseus. Whilst Odysseus was away, she had to fight off over a hundred suitors who wanted to marry her thinking that Odysseus was dead. She is depicted as shrewd, resourceful, and faithful.
17	Telemachus	The son of Odysseus. He would spend the first part of the story trying to find his father. Telemachus was born just when Odysseus left for the Trojan War, so is about twenty-years old at the point of his return.
18	Eurycleia	A maid in Odysseus' palace, she is loyal to Odysseus and Penelope and helps in Odysseus' pursuit of the suitors. She would recognise him when he is disguised.
19	Antinous	One of the main suitors in the story. A violent and over-confident character who strives hard to take Odysseus' throne.
20	Eurymachus	Another of the suitors. He is sly and manipulative, at one point fooling Penelope that he has no ill-intent. He arranges for the death of Telemachus, only to be outwitted by him.
21	Athena	Athena plays a vital role in the book as Odysseus' protector. It is she who secures the release of Odysseus from Calypso, and supports Odysseus in his plans to defeat the suitors.

Key Literary Techniques and Examples:

22	Epithet	Lines 1–2	"So, noble Odysseus remained in the hall, planning with Athena's aid how to kill the Suitors."
23	Epithet	Lines 22–23	"The Stranger, here, will do it,' wise Telemachus replied, 'since I'll not have a man idle who eats from my table, no matter how far he's travelled."
24	Epithet	Lines 45–46	" Resourceful Odysseus, answered him: 'Silence, and let such thoughts go by without question: this is the way of the gods who rule Olympus."
25	Epithet	Lines 101–103	' Noble long-suffering Odysseus sat there, and listened as wise Penelope spoke..."
26	Simile	Lines 53–56	'Now wise Penelope came down from her chamber, looking like Artemis or golden Aphrodite , and they placed a chair by the fire for her in her usual place..."
27	Simile	Lines 208–212	'As the snow that the West Wind pours on the high mountains melts when the East Wind thaws it, and fills the streams with its water till the rivers overflow, so her lovely cheeks were drenched as she sorrowed and wept for her husband, who was even then sitting by her side."

6 Knowledge Map: The Odyssey (Book 21)

This component is called the 'Literature Study' and will form 50% of the Homeric World paper. It is focused entirely on Homer's epic poem, *The Odyssey*. This topic focuses on the plot of the Odyssey, with a particular focus on Books 9, 10, 19, 21, and 22. It also analyses the literary techniques employed by its author, Homer. Certain characters need to be analysed, particularly Odysseus, the main protagonist. The key themes that are threaded through the book, such as the concept of *xenia* (guest friendship and hospitality), must be examined.

Summary of Book 21

1	Book 19	Penelope brings a bow to the suitors and issues a challenge. Telemachus attempts to string it and almost succeeds. The suitors all fail. Odysseus reveals himself to Eumaeus and Philoetius. Eurycleia bars the doors, and Odysseus strings the bow.
Breakdown of Book 21 (Line-by-Line)		
2	Lines 1–79	Penelope Declares the Contest Encouraged by Athena, Penelope unlocks the storeroom that contains Odysseus' great bow ready for the contest. We learn here how Odysseus gained the bow in the first place. She brings the great bow to the Suitors in the main hall and declares the contest with her as the prize.
3	Lines 80–135	Telemachus Sets Up the Axes Eumaeus is instructed to set up the axe handles ready for the contest and becomes emotional and Antinous reacts with anger to him. Telemachus reacts to this and sets up the axes himself before failing to string the bow himself.
4	Lines 136–185	The Suitors Try the Bow Various suitors come forward to try and string the bow. A suitor called Leodes fails, and criticises the contest, to which, again, Antinous reacts angrily. He then calls on Melantheus to light a fire and watches suitor after suitor fail to string the bow.
5	Lines 186–244	Odysseus Reveals Himself to Eumaeus Whilst the contest continues, Eumaeus and Philoetius leave the hall and Odysseus follows them. After testing their loyalty, he reveals his identity and prepares the plan to have one of them pass the bow to him in the contest and for others to lock the doors to the hall at the same time.
6	Lines 245–310	Odysseus Seeks to Try the Bow After Eurymachus fails to string the bow, Antinous suggests they pause the contest and eat. Odysseus asks to test his strength and string the bow and Antinous angrily refuses.
7	Lines 311–358	Telemachus Asserts his Authority Penelope intervenes and insists that the stranger (Odysseus) has his turn. After trying to placate Antinous and Eurymachus, Penelope eventually concedes her position to Telemachus who insists he will decide and asks Penelope to retire to her room.
8	Lines 359–403	Odysseus Receives the Bow Eumaeus eventually gets the bow to Odysseus and instructs Eurycleia to lock the hall doors, which she does. Odysseus strings the bow easily to the horror of the Suitors. Telemachus then draws his sword and stands next to his father ready to battle.

Key Characters in Book 21 (Mortals and Gods)

14	Odysseus	The main protagonist of the story. He is King of Ithaca, a Greek island, and he wants to return home after having been away for ten-years fighting in the Trojan War. He employs guile as well as courage to return to Ithaca, defeat the suitors, and resume his proper place as king.
15	Penelope	Wife of Odysseus. Whilst Odysseus was away, she had to fight off over a hundred suitors who wanted to marry her thinking that Odysseus was dead. She is depicted as shrewd, resourceful, and faithful.
16	Telemachus	The son of Odysseus. He would spend the first part of the story trying to find his father. Telemachus was born just when Odysseus left for the Trojan War, so is about twenty-years old at the point of his return.
17	Eurycleia	A maid in Odysseus' palace, she is loyal to Odysseus and Penelope and helps in Odysseus' pursuit of the suitors. She would recognise him when he is disguised.
18	Antinous	One of the main suitors in the story. A violent and over-confident character who strives hard to take Odysseus' throne.
19	Eurymachus	Another of the suitors. He is sly and manipulative, at one point fooling Penelope that he has no ill-intent. He arranges for the death of Telemachus, only to be outwitted by him.
20	Eumaeus	Odysseus' loyal swineherd, who grew up on Ithaca with Odysseus. He would be a loyal friend to both Odysseus and Telemachus and help them return to the palace to rid it of the suitors.
21	Philoetius	Odysseus' loyal cowherd. He would be a loyal friend to both Odysseus and Telemachus and help them return to the palace to rid it of the suitors.
22	Athena	Athena plays a vital role in the book as Odysseus' protector. It is she who secures the release of Odysseus from Calypso, and supports Odysseus in his plans to defeat the suitors.

Themes in Book 21

9	Fate	Fate continues to be a major theme as all characters seem to be at the will of the Gods, in particular, Athene. An example would be Penelope who sets up contest for the Suitors knowing she will be the prize, but doing so in the vain hope that Odysseus will somehow return.
10	Nostos	Nostos continues to be a them that runs through Book 21, as Odysseus, despite being on Ithaca and in his own palace, still is not quite 'home' in the emotional sense. The Suitors that dominate his palace and disrespect his hospitality prevent this at this time.
11	Deceit and Trickery	Deceit and trickery continue to be a them of how Odysseus will exact his revenge on the Suitors. He maintains the pretence of being someone else – the Stranger – even to his own wife. However, he does it all for the right reasons – to protect his family.
12	Revenge and Justice	Revenge is becoming the predominant theme of the book as Odysseus, along with Telemachus, plot the massacre of the Suitors.
13	Xenia	This is a major theme in The Odyssey, but particularly in Book 21, as the Suitors continue to be disrespectful to Penelope and Telemachus and their hospitality – this would put them at odds with the Gods for these actions.

Key Literary Techniques and Examples:

23	Epithet	Lines 1–4	"Now the goddess, bright-eyed Athene , prompted wise Penelope , Icarus' daughter to confront the Suitors in Odysseus' palace with his bow and the grey axes, as a challenge and a means to their destruction."
24	Epithet	Lines 75–76	" Godlike Odysseus ' mighty bow is the test."
25	Epithet	Lines 96–97 Lines 117–118	"Then royal Telemachus intervened: 'Zeus must have added my wits, indeed!' "Alas' royal Telemachus exclaimed, 'it seems I shall always be a coward and a weakling.'"
26	Simile	Lines 372–374	"Then grasping the bow in his right hand, he plucked the string that sang sweetly to his touch with the sound of a swallow's note. "

7 Knowledge Map: The Odyssey (Book 22)

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Summary of Book 22

1	Book 22	Odysseus begins to shoot the suitors. Telemachus goes to the storeroom to fetch more weapons. He realises that he has left the door open and catches Melanthius taking weapons. Athena, disguised as Mentor, helps Odysseus, and eventually all the suitors are killed. The house is cleansed and the treacherous servants killed.
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Breakdown of Book 22 (Line-by-Line)

2	Lines 1 – 67	The Death of Antinous Incredibly, the book opens with Odysseus firing an arrow through the throat of the main suitor, Antinous. Uproar follows as the Suitors react in fear of the Stranger. Once Odysseus reveals who he is, Eurymachus tries to blame everything on the now dead Antinous.
3	Lines 68 – 115	The Battle Begins The battle begins with Odysseus declaring no one will be spared. Eurymachus attacks Odysseus, but he is also killed. Telemachus runs to the storeroom to get armour and weapons for him, Odysseus, Eumaeus, and Philoetius.
4	Lines 116 – 159	Melanthius Raids the Storeroom As Odysseus fires arrows to keep the Suitors at bay, Melanthius, Odysseus' disloyal goatherd, ran to the storeroom before Telemachus and claimed armour and weapons for the Suitors. Odysseus commands Telemachus to find out who betrayed them: Melanthius on his own, or one of his other servants.
5	Lines 160 – 199	Melanthius is Captured As Melanthius returns to the storeroom, Eumaeus spots him and with the help of Philoetius, they capture him and bind his legs and arms, before hoisting up to the ceiling.
6	Lines 200 – 240	Athene Intervenes Eumaeus and Philoetius put on armour and return to Odysseus. Athene now intervenes and appears before Odysseus as Mentor, whom Odysseus left in charge before going to the Trojan War. He knows it s Athene though, and she speaks angrily to Odysseus not to lose courage now.
7	Lines 241 – 309	The Fighting Continues Sensing Odysseus' wavering, the Suitors attack in a more coordinated way, but Athene protects Odysseus as much as she can. Odysseus and his men attack the Suitors, killing lots. As the Suitors try to flee, Odysseus and his men massacre them.
8	Lines 310 – 377	Leoides and Phemius One of the Suitors, Leoides, a priest, begs Odysseus for forgiveness, but Odysseus does not give it, killing him. Phemius, the minstrel who was forced to play for the Suitors, is spared by Odysseus after Telemachus speaks on his behalf.
9	Lines 378 – 432	Eurycleia Denounces the Disloyal Women After the bloodshed, Odysseus asks Eurycleia which servants were loyal to him in his absence. She declares that of the fifty serving women in the palace, twelve were disloyal to Odysseus. Odysseus asks they be brought to him.
10	Lines 433 – 501	Telemachus Executes the Serving Women Odysseus commands Telemachus to execute the disloyal servants to Odysseus, including the disloyal goatherd, Melanthius, who dies a brutal and painful death. Odysseus cleanses the main hall before he weeps at the joy of being finally home.

Key Characters in Book 22 (Mortals and Gods)

14	Odysseus	The main protagonist of the story. He is King of Ithaca, a Greek island, and he wants to return home after having been away for ten-years fighting in the Trojan War. He employs guile as well as courage to return to Ithaca, defeat the suitors, and resume his proper place as king.
15	Penelope	Wife of Odysseus. Whilst Odysseus was away, she had to fight off over a hundred suitors who wanted to marry her thinking that Odysseus was dead. She is depicted as shrewd, resourceful, and faithful.
16	Telemachus	The son of Odysseus. He would spend the first part of the story trying to find his father. Telemachus was born just when Odysseus left for the Trojan War, so is about twenty-years old at the point of his return.
17	Eurycleia	A maid in Odysseus' palace, she is loyal to Odysseus and Penelope and helps in Odysseus' pursuit of the suitors. She would recognise him when he is disguised.
18	Eumaeus	Odysseus' loyal swineherd, who grew up on Ithaca with Odysseus. He would be a loyal friend to both Odysseus and Telemachus and help them return to the palace to rid it of the suitors.
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21	Eurymachus	Another of the suitors. He is sly and manipulative, at one point fooling Penelope that he has no ill-intent. He arranges for the death of Telemachus, only to be outwitted by him.
22	Athene	Athene plays a vital role in the book as Odysseus' protector. It is she who secures the release of Odysseus from Calypso, and supports Odysseus in his plans to defeat the suitors.
23	Melanthius	Odysseus' disloyal goatherd who sided with the suitors in Odysseus' absence. He faces a brutal death at the hands of Telemachus.
24	Melantho	One of Odysseus' disloyal maids, who, after siding with the Suitors, dies a brutal and painful death.

Key Literary Techniques and Examples:

11	Epithet	Lines 1 – 4 Lines 22 - 26	"Throwing off his rags, resourceful Odysseus sprang to the wide threshold with the bow and the full quiver..." "Resourceful Odysseus, glowered at them, and answered: 'You dogs! You thought I'd never return from the land of Troy...'"
12	Epithet	Lines 77 - 79	"But at that very moment noble Odysseus let fly an arrow that struck him in the chest..." "Amphinomus, now, rushed at glorious Odysseus , attacking him with drawn sword..."
13	Simile	Lines 304 – 306	"Odysseus and the others, set upon them, like vultures from the mountains , with crooked talons and curving beaks, swooping on smaller birds that skim the plain beneath the clouds."

Themes in Book 22

25	Revenge	This is the predominant theme of Book 22, where Odysseus and Telemachus, aided by Eumaeus and Philoetius, exact revenge on the Suitors for their disrespect of Odysseus, his wife Penelope, and for the hosts' <i>Xenia</i> . The revenge on the Suitors is bloody and brutal. Perhaps though, the biggest example of revenge is when Telemachus executes the disloyal servants and goatherd in the most brutal fashion.
26	Justice	However, whilst revenge is definitely taken by Odysseus, both he, Telemachus, and the gods, in particular Athene, view this also as justice. It is not always about cold-blooded revenge as both Odysseus and Telemachus show mercy at times. Perhaps the best example of 'justice' is when both Leodes and Phemius beg for their lives. Odysseus' executes Leodes for his disloyalty, but spares Phemius who was forced to betray him.

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Odysseus' Journey Influences His Character

		The Telemachy (1-4)	The Homecoming of Odysseus (5-8)	The Wanderings of Odysseus (9-12)	Odysseus in Ithaca (13-24)
1	Changing Odysseus	Odysseus is not directly in this section, only referred to	Odysseus is with the Phaeacians disguised as a traveller. He is humble, but reacts when challenged to prove himself. It could be that he is does not reveal his identity until he is sure the Phaeacians will give him passage back to Ithaca.	Odysseus recounts his stories where he is at times reckless, lacking in judgement, is egotistical, and a lot of decisions sees his crew die. Yet, he equally shows real leadership, resourcefulness, cunning and strength. It is like he has to go through all this to be the hero ready for the final stages of The Odyssey.	Odysseus is almost now the complete Greek hero. Careful in his planning, controlled in his behaviour, trusting in his allies, and brutal on his enemies. He has perfected the art of manipulation and disguise to support his mission to win back Penelope and his kingdom.

Odysseus Journey

2	Summary	Odysseus takes ten years to return to home to Ithaca from the Trojan War. He visits various places and people and faces struggle after struggle. The key events for the exam are: (1) The Battle with Cicones, (2) The Land of the Lotus-Eaters; (3) Polyphemus the Cyclops, (4) The Land of the Laestrygonians, (5) Circe the Enchantress, (6) Odysseus' return to Ithaca and the killing of the Suitors.
3	Struggles	Whilst journeying home from Troy, Odysseus experiences much struggle and heartache, and as a direct result of this, his character changes. He is a complex character that demonstrates many different qualities, not always good or heroic, which makes him a fascinating hero to study.
4	Epithets	Listed are the epithets Homer uses to describe Odysseus: Resourceful, great, wise, godlike, long-enduring, favourite of Zeus, long-suffering, patient, noble, shrewd, sacker of cities, nimble-witted, the master-schemer, illustrious. All of these epithets show the complexity of his character.

Book 9: Leaving Troy

5	Intelligence and Resourceful	Odysseus demonstrates his undoubted intelligence and initiative by providing the Greeks with the opportunity to defeat Troy through his creation of the Trojan Horse. In order to bring about a stalemate, Odysseus devises a plot to infiltrate Troy. Interestingly, it would be Odysseus who leads the small Greek army inside the horse when it enters Troy.
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Book 9: Battle of Cicones

6	Sacker of Cities	Odysseus' demonstrates his power as a warrior and a leader of men when he and his men travel to Ismarus and sack the city. They attack the city, defeat the Cicones, and rob it of its wealth. It shows his skills as a warrior and as a leader of an army.
7	Complacent	Despite their initial success, the Ithacans are unprepared for a counter-attack by the Cicones. They complacently stay by their boats revelling in the glory of their previous victory rather than leaving immediately. This demonstrates Odysseus' poor leadership skills here as he should have left and results in the death of some of his men.

Book 9: Land of the Lotus-Eaters

8	Strong Leader	Odysseus learns from the previous battle against the Cicones, when he drags his men from the Lotus-Eaters. He physically shows his strength by forcing them back onto the ships, and then leaving immediately. It is a sign that Odysseus is willing to learn from his previous mistakes.
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Book 9: Polyphemus the Cyclops

9	Curious	Odysseus does not listen to his crew when they express their desire to leave the island of the Cyclops. Odysseus wants to stay and test the Cyclops' hospitality. This curiosity would see his men become trapped in Polyphemus' cave and see a number of his men eaten by Polyphemus.
10	Clever	Odysseus demonstrates his resourcefulness and cunning to be able to get out of Polyphemus' cave. His idea to pretend to be 'Nobody' has huge outcomes as it convinces Polyphemus it is his name and no threat, but also the other Cyclops who run to Polyphemus' cries of anguish when he is blinded. Equally, his escape using the sheep and rams is incredibly clever.
11	Arrogant and Egotistical	Odysseus flees the island with his men to, what should be, safety but his arrogance and ego places him and his men in immediate and long-term danger. His desire to let Polyphemus know his real name means the Cyclops can locate roughly where they are and launch rocks at the escaping ship, but also sees Poseidon now seek revenge on Odysseus and his crew. Polyphemus' prophecy of only Odysseus returning to Ithaca after struggling comes true.

Book 10: The Laestrygonians

12	Reckless	Odysseus had seen the potential danger in the Laestrygonians' harbour, but rather than warning the rest of his fleet and men, he chose to moor only his ship outside of it. As they flee the island, his men are trapped in the harbour, something Odysseus foresaw, and this sees all but his ship sunk and all but his crew killed.
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Book 10: Circe's Island

13	Crew's Lack of Respect	Clearly, Odysseus' crew lack respect for him. When he is travelling to Circe's island, they open the bag of wind given to him by Aelous, the Wind God, and thus the fleet are blown away from Ithaca. This would not have happened if the crew respected him and they followed him with discipline.
14	Responsible	Once Odysseus' crew are captured by Circe and turned into pigs, it is Odysseus who sets out to free them himself.
15	Faithful	In freeing his men, Odysseus must listen to the advice given to him by Hermes who is disguised. Odysseus trusts his faith in the Gods and destiny when accepting that advice and actioning it.
16	Unfaithful	Despite his faithfulness to the Gods, it appears that Odysseus is openly unfaithful to his wife, Penelope, when he sleeps with Circe. Whilst in modern terms, this would simply be adultery to the Ancient Greeks, it may not be so. It would have enhanced Odysseus' reputation to have slept with a Goddess, and it could be argued, he was 'forced' to when he was instructed to by Hermes.
17	Homesick and Vulnerable	There are moments in Book 10, when a more vulnerable Odysseus is exposed. He contemplates death on a number of occasions but is this through defeat and lack of hope or from the thought of dying unnoticed by people and the Gods? In Circe's home we see him visibly moved to want to return home (nostos) after one year on her island.
18	Unforgiving	We see Odysseus change in Book 10 from someone who would not listen to his men in Book 9 to someone who does in Book 10, when he spares Eurylochus' life. He feels completely disrespected by Eurylochus and thinks he is a terrible leader. His first instinct is to kill him, but his men persuade him not to.

Books 19, 21 and 22: Ithaca

19	Deceitful	Odysseus' return to Ithaca is shrouded in secrecy and he keeps his identity secret from all but a couple of close allies. His ability to disguise himself is something that would have been celebrated and applauded in Ancient Greece as it symbolises the Greek's superior intellect to other nationalities.
20	Planner	Odysseus plots an intricate route to killing the Suitors. He takes on a hidden identity, he tests the loyalty of his servants, he manipulates people into carrying out his plan in which he ends up in a locked room with the Suitors armed with his Great Bow.
21	Trusting	Odysseus is trusting of only but a few people in his plot to win back his home and kill the Suitors: Telemachus, Eumaeus, Philoetius, and reluctantly, Eurycleia. With each of these he tests their loyalty to him before trusting them.
22	Manipulative	Odysseus shows his ability to manipulate people throughout his return to Ithaca. This is perhaps best demonstrated in his concealment of his identity to his wife, Penelope. He uses false stories to manipulate her into doing what he needs to defeat the Suitors, with the Archery Contest being the most obvious.
23	Fatherly	Odysseus portrays all the values needed in a father from Ancient Greek times, and he seems to revel in it despite not being a father to Telemachus for 20 years. He provides him with instruction and inspiration which Telemachus happily accepts. This is perhaps best exemplified with his simple shake of the head to stop Telemachus trying to string the bow one more time.
24	Inspiring	Odysseus is an inspiration to three key members of the Odysseus household: Telemachus, Eumaeus and Philoetius, all of whom weep at his return. Equally, Eurycleia responds to his return with pure emotion.
25	Vengeful	Odysseus takes his vengeance out on the Suitors in dramatic and brutal fashion. He exacts swift vengeance on two Suitors in particular: Antinous and Eurymachus.
26	Judgemental	Odysseus carries out his own form of justice, even if in modern times it would be seen as being a vigilante. The manner in which he deals with the disloyal servants is brutal but Odysseus feels this is justice for their betrayal.

This component is called the 'Literature Study' and will form 50% of the Homer World paper. It is focused entirely on Homer's epic poem, *The Odyssey*. This topic focuses on the plot of the Odyssey, with a particular focus on Books 9, 10, 19, 21, and 22. It also analyses the literary techniques employed by its author, Homer. Certain characters need to be analysed, particularly Odysseus, the main protagonist. The key themes that are threaded through the book, such as the concept of xenia (guest friendship and hospitality), must be examined.

Telemachus		Penelope		The Suitors		Polyphemus		Circe						
1	Books	Telemachus can be found in Books 19, 20, and 21. He can also be found in early books, most notably Books 1 to 4.	8	Books	Penelope can be found in Books 19, 20, and 21.	15	Books	The Suitors can be found in Books 19, 20, and 21.	22	Books	Polyphemus can be found in Book 9.	29	Books	Circe can be found in Book 10.
Summary of Telemachus' Character		Summary of Penelope's Character		Summary of The Suitors' Characters		Summary of Polyphemus' Character		Summary of Circe's Character						
2	Coming of Age	The Odyssey's secondary plot is the coming of age of Telemachus. Throughout the book, Telemachus grows to become a strong, determined and courageous man. This is best symbolised by his	9	Devoted	Penelope is a devoted wife and mother. Despite not knowing if Odysseus is dead or alive, and despite having 100 suitors wanting to marry her, she maintains faithful to her husband.	16	Represented by Antinous and Eurymachus	The Suitors are a group of 100 men from all of Ithaca who wish to marry Penelope following Odysseus' failure to return from Ithaca. They are best represented by two key Suitors: Antinous and Eurymachus.	23	Representation of Uncivilised	Polyphemus represents the concept of the uncivilised in The Odyssey. The Cyclops has no laws, no councils (democracy) or hospitality. They are the contrast to the humans who have all these things.	30	Magical	Circe is clearly magical and has magical powers, best demonstrated in her ability to turn humans into animals which she does when she turns Odysseus' crew into pigs.
3	Faithful	Telemachus is faithful to both his family (mother and father) and to the Gods. His faith in the Gods and destiny is undoubted, especially in Athena's. Throughout the whole story, Telemachus seems to be motivated by a faith.	10	Devious	Like her husband, Penelope is cunning and devious when she has to be. This is best symbolised with the story of the loom. She promised the suitors that once she completed her shroud for the eventual death of her father-in-law, she would choose a husband. Little did they know that each night she undid all her work.	17	Aggressive	Antinous and Eurymachus are incredibly aggressive towards most key characters. Their treatment of Odysseus when he presents as the 'Stranger', even throwing objects at him. They are also incredibly aggressive towards the other Suitors, even threatening them.	24	Barbaric	Polyphemus is barbaric. He nonchalantly and casually eats two of Odysseus' crew when they are trapped in his cave. He tears them apart easily and thinks nothing of it.	31	Merciless	The way Circe simply turns Odysseus' crew into pigs without a second thought demonstrates her mercilessness. She doesn't even think twice about it nor does she even try to understand who they are and why they are there.
4	Assertive	During the first books, Telemachus tries to assert his authority on the Suitors, but it does not quite work as the Suitors just disrespect him. Yet by Books 19, 21 and 22 he establishes an authority amongst the Suitors, best displayed with his handling of the Suitors treatment of the 'Stranger' (Odysseus).	11	Acceptance of Destiny	Penelope seems quite accepting of her destiny. This is best symbolised with the contest. She tells the Stranger, that she will hold a contest amongst the suitors that <i>only</i> Odysseus could ever win. This is no coincidence. It seems Penelope trusts in fate that the Stranger may be Odysseus, hence her choice of contest.	18	Murderous	Both Antinous and Eurymachus lead the plot to murder Telemachus upon his return from his travels to Pylos and Sparta. They fail due to the intervention of the Gods, but their intention was to kill him off.	25	Strong	Polyphemus is incredibly strong and shows this in Book 9 when he easily moves a boulder that acts as a door to his cave. It would have taken 22 carts to have pulled the rock into place had humans had to do it.	32	Vulnerable	When Odysseus confronts Circe, her reaction is pure fear. She clings to his knees and begs for mercy showing that her goddess-like appearance hides a more vulnerable character.
5	Loyal	Telemachus is taught the importance of loyalty by Nestor and Menelaus and demonstrates this with his loyalty to the father he hardly knows. After only just meeting his father, he plans the killing of Suitors, and then never wavers in his actions.	12	Hospitable	Penelope is the most gracious host despite the suitors abusing her hospitality. By offering xenia to the Suitors for over four years, she is the embodiment of virtuousness.	19	Disrespectful	The Suitors behaviour to their host, Penelope, is incredibly disrespectful. They abuse her hospitality, living off Odysseus' wealth and food for many years as they try to force Penelope to choose a husband.	26	Lacks Intelligence	Polyphemus demonstrates a lack of intelligence as Odysseus is easily able to fool him when he tells him his name is 'Nobody'. Polyphemus completely believes him without question.	33	Faithful	Circe, despite being an enchantress and goddess herself, listens and obeys the 'greater' gods. This is best exemplified when she realises Hermes' messages have all come true when she meets Odysseus.
6	Vengeful	Telemachus displays his vengeance when the Suitors are all dead when punishing the disloyal maids and servants in Odysseus' house. He executes a number of them in a brutal fashion.	13	Stoic	Penelope remains stoic throughout the ten years her husband has been missing. Stoic means to be endure hardship without showing signs of it. Throughout The Odyssey, she presents an image in public of someone in control, but in private, she grieves for her husband.	20	Deceitful	The best example of their deceitfulness is Eurymachus. Upon Odysseus revealing his identity to the Suitors and killing Antinous, Eurymachus attempts to convince Odysseus that it was all the now-dead Antinous' fault and he was the source of the abuse of his home.	27	Godless	Despite being the son of Poseidon, Polyphemus, along with all the other Cyclops, are godless and have no faith in the Greek Gods. In Book 9, Polyphemus is completely dismissive of Zeus when talking to Odysseus claiming he cares nothing for him and claims he is greater than he.	34	Hospitable	Circe exemplifies what it means to be a hospitable host. Granted it is after she has turned his crew to pigs, but she shows impeccable hospitality to Odysseus and his crew. So good in fact, that Odysseus has to be reminded by his crew to continue his journey back to Ithaca after a whole year.
7	Merciful	In Book 22, when handing out punishments to the disloyal servants, he spares the life of Phemius, the minstrel. He was forced to sing for the Suitors each night against his will, and Telemachus tells his father to spare his life.	14	Indecisive	Throughout The Odyssey, Penelope is a quandary about what to do: remain loyal to her husband or marry another. She never quite decides and leads the Suitors on, much to their anger, but this may be the reason. She may just be buying time for either her husband to return or for her son to grow and take control.	21	Ambitious	All the Suitors are ambitious, but Antinous and Eurymachus, more than anyone. They both display little feelings towards Penelope and are more interested in what marrying her brings: to become King of Ithaca.	28	Gentle, Caring, and Civilised	Despite his brutality and godlessness, Polyphemus displays a caring and delicate nature in the way he looks after his flock of sheep. He carefully and sensitively nurtures and cares for them showing a side that Odysseus did not want to really reveal.	35	Loving	Circe is in love with Odysseus and yet does not deny him his return home. When he approaches her to leave, she encourages it and helps him prepare to visit the Land of the Dead, despite it breaking her heart.

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Themes in The Odyssey			Examples of Themes in Book 19		
1	Fate	It might be presumed that Odysseus was always 'fated' to return to Ithaca and reclaim his throne, but the Greeks believed differently in the concept of fate. This is more about how the gods determined, even pre-determined, the fate of humans through their actions; Odysseus is a key example.	17	Fate	Fate is clearly evident in Book 19 as Odysseus has returned to Ithaca alone, on someone else's ship, and his house is full of Suitors. The curse from Polyphemus has come true.
2	Xenia: Hospitality and Friendship	In his journey, Odysseus is often dependent on the hospitality of strangers. The Greeks believed in a custom called Xenia where travellers would be given food, shelter, and protection. This theme is played out throughout the poem.	18	Xenia: Hospitality and Friendship	Xenia is definitely evident in Book 19 as Penelope acts as an impeccable host to the Suitors, some 100 of them. She allows them to return to her house each day and live off her wealth. Contrasting that is the attitude of the Suitors who abuse the hospitality of their host, something the Ancient Greeks would have hated.
3	Deceit and Trickery	Despite seemingly negative characteristics of someone, the Greeks admired Odysseus' trickery and lies. The Odyssey is full of examples of his lies. Indeed Books 9 and 10 could be entirely fabricated as they are all told from the viewpoint of Odysseus who is prone to lying.	19	Deceit and Trickery	This is perhaps the strongest theme in Book 19. Odysseus arrives at his home but does not reveal his identity to his wife, Penelope. He is disguised as a beggar and through all his conversations he tells false truths to continue his deception.
4	Civilisation and Barbarism	Throughout the book there is an examination of what it is to be civilised and uncivilised. It is often the monsters that are viewed as barbarous through their behaviour and failure to offer Xenia.	20	Deceit and Trickery	Another clear example of deceit and trickery is how Penelope has put off marrying one of the Suitors for four years. The story of her promising the Suitors she will only marry once she has completed the funeral shroud for her father-in-law, and her weaving the funeral shroud by day and undoing it by night is worthy of Odysseus himself.
5	Revenge and Justice	This theme is examined throughout and, as readers, we are asked to question what is justice and what is revenge and can the two be linked. An examination of Odysseus' actions to the suitors asks whether he carried out justice or revenge.	Examples of Themes in Book 21		
6	Nostos	Nostos is the name given to the desire to return home, and is the root of the word nostalgia. It is essential for Odysseus to have this focus permanently in his mind to keep him focused on his journey home.	21	Fate	When Penelope announces the Archery Contest, it is though she is committing her future to whatever destiny has decided for her. Her thinking is that her fate is either to marry another or Odysseus will appear and win the contest. Arguably, this decision is affected by her previous conversations with Odysseus and a growing belief that the Stranger may well be her husband.
Examples of Themes in Book 9			22	Xenia: Hospitality and Friendship	The Suitors in Book 21 continue to abuse Penelope and Telemachus' hospitality. They abuse Telemachus, the servants, and Odysseus himself although they only know him as a beggar.
8	Fate	Perhaps the greatest example of fate and destiny and that Odysseus' fate is in the hands of the gods, occurs in Book 9 when Polyphemus brings down a curse on Odysseus after he reveals his name. He says, "If he is destined to see his friends and his fine house in his own country, may he come there late and in sore distress, in another ship, losing all comrades, and let him find great trouble in his house."	23	Deceit and Trickery	Again, a prominent theme running through Book 21 is deceit and trickery. The whole book is about getting Odysseus' and Telemachus' plan to kill the Suitors into effect. As part of this plan, Odysseus will bring two loyal servants into his plan, but only after he has tested their loyalty.
9	Xenia: Hospitality and Friendship	A major theme of Book 9 is Xenia and how Polyphemus does not offer Odysseus' men hospitality and shelter. Indeed, part of offering Xenia correctly is never to ask who someone might be before you decide if you would offer them Xenia. Polyphemus asks Odysseus who they are and never offers them hospitality.	24	Deceit and Trickery	As part of the plan, Penelope needs to be removed from the main hall so she will not be harmed later. Odysseus and Telemachus engineer a situation in which Telemachus asserts his authority and tells Penelope to retire to her room.
10	Civilisation and Barbarism	Polyphemus in Book 9 represents barbarism and Odysseus and his crew represent civilised society. Again, this is best depicted in how Xenia is not offered by a monster like Polyphemus, but expected by Odysseus. Equally, Odysseus describes the Cyclops as having no laws or community.	25	Deceit and Trickery	Odysseus remains disguised throughout the whole book and only until he has his bow in his hand. It is only then that he reveals who he is to the Suitors.
11	Revenge and Justice	When Odysseus blinds Polyphemus it is out of revenge, and this is further added to with the revealing of his name. He wants Polyphemus to suffer physically and mentally by knowing who blinded him. Polyphemus exacts revenge on Odysseus by bringing his curse upon him. Remember at the point in the story this is happening, the Suitors are not yet in Odysseus' palace.	Examples of Themes in Book 22		
12	Deceit and Trickery	Deceit and trickery play a major role in how Odysseus and his crew escape Polyphemus. Odysseus convinces Polyphemus he is 'Nobody' and manages to escape the cave by hiding under the sheep and rams.	26	Fate	It is worth distinguishing here what is fate and what is not. We are told in Book 21 that Antinous would be the first to die by Odysseus but that is not the same as being fated to die by the gods. The Suitors fate is not predetermined, it is a consequence of their behaviour.
Examples of Themes in Book 10			27	Revenge and Justice	Revenge and justice is the most prominent theme of Book 22 as Odysseus kills the Suitors. He tells Eurymachus that all the Suitors will die either fighting or running.
13	Fate	The concept of fate is evident in Book 10 as Circe reveals a prophesy given to her by Hermes that Odysseus would visit her one day and be immune to her magic. Indeed, Hermes intervenes directly with Odysseus by telling him how to avoid Circe's magic.	28	Revenge and Justice	Odysseus killing the Suitors could be seen as revenge but for Odysseus it is about justice. When Eurycleia felt like crying out in triumph at the death of the Suitors, Odysseus stops her saying it is wicked to gloat. To him the Suitors deserved to die, but it is not a cause for celebration.
14	Xenia: Hospitality and Friendship	Both good and bad Xenia is displayed in Book 10. At first Circe is a poor host by turning Odysseus' crew to pigs without even a second's thought. Yet, once Circe frees the men, she becomes the perfect host and Odysseus and his crew stay with Circe for a whole year.	29	Revenge and Justice	In modern times, Odysseus' and Telemachus' punishments of the maids and suitors might be seen as vengeful, but not to Ancient Greeks. The severity of the punishments reflect the severity of the wrong-doings, and being disloyal was a serious wrong in the eyes of the Greeks.
15	Deceit and Trickery	Here is an element of deceit and trickery played by Odysseus in his plan to free his men. He avoids revealing who he is to Circe – a common theme for Odysseus – and pretends to accept her potion knowing that it will not affect him.	30	Revenge and Justice	Odysseus' treatment of Melanthius, the goatherd, could be argued goes beyond justice as his death is brutal. He has his nose and ears cut off, and his genitals are ripped away to be fed to the dogs. It appears the motivation here is suffering not justice.
16	Nostos	Nostos is definitely a theme running through Book 10. Odysseus contemplates dying after his ship is blown off-course when he is so close to home. Yet, his nostos could be questioned in Book 10 as he has to be reminded by his crew of returning to Ithaca after a year on Circe's island.			