

Teaching and Learning Classics at the University Level Vol. 3

Mythology, Arts & Archaeology

Edited by

Alberto Regagliolo

UKSW University, Poland



Series in Education



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Table of Contents

List of Tables, Graphics and Figures	v
Introduction to Volume 3	xv
Chapter 1	
Teaching and Learning Greco-Roman Astrology	1
Cristóbal Macías-Villalobos <i>University of Málaga, Spain</i>	
Chapter 2	
Teaching and Learning Classical Mythology	33
Minerva Alganza Roldán <i>University of Granada, Spain</i>	
Chapter 3	
Teaching and Learning Western Classical and Indian Mythology	83
Debosmita Biswas <i>VIT-AP University, Andhra Pradesh, India</i>	
Chapter 4	
Teaching and Learning Greek Art	119
Valeria Riedemann <i>University of Washington, U.S.A.</i>	
Chapter 5	
Teaching and Learning Ancient Greek and Roman Numismatics	167
Bartosz Awianowicz <i>Nicolaus Copernicus University, Poland</i>	

Chapter 6	
Teaching and Learning Experimental Archaeology	197
Valentina Famari	
<i>University of Padua, Italy</i>	
Massimo Vidale	
<i>University of Padua, Italy</i>	
Chapter 7	
Teaching and Learning Ancient Topography and Landscapes	217
Elizabeth C. Robinson	
<i>University of Dallas Rome Program, Italy</i>	
Chapter 8	
Teaching and Learning Ancient Dramatic Chorus	251
Katia Savrami	
<i>University of Patras, Greece</i>	
Chapter 9	
Teaching and Learning Classical Reception through Greek Tragedy	287
Giorgos Sampatakakis	
<i>University of Patras, Greece</i>	
Index of Classical Authors and Works	323
General Index	327

List of Tables, Graphics and Figures

Tables

Table 1.1. <i>Topics and descriptions.</i>	18
Table 2.1. <i>Timetable.</i>	50
Table 3.1. <i>Comparative study of the relation between chaos and creation in Hindu and Western Mythology.</i>	91
Table 3.2. <i>A comparative overview of some of the prominent demonic entities in Greek and Hindu mythology.</i>	97
Table 3.3. <i>Comparative Analysis of deities and demi-gods in Greek and Hindu Mythology.</i>	103
Table 4.1. <i>Contents.</i>	141
Table 4.2. <i>Key contents.</i>	147
Table 4.3. <i>Key contents.</i>	149
Table 9.1. <i>Aims and resources.</i>	293
Table 9.2. <i>Texts and online resources.</i>	293

Graphics

Graphic 6.1. <i>Interaction fields and networking opportunities of Experimental Archaeology (EA) with neighboring communities of practices.</i> From Paardekooper (2019).	202
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Figures

Fig. 2.1. <i>Herakles frees Prometheus.</i> Black figures krater, c. 575–525 B.C., Antikensammlung, Berlin.	57
Fig. 2.2. <i>Prometheus and Atlas.</i> Laconian kylix of black figures, c. 530 BC, Museo Gregoriano Etrusco, Vaticano.	57
Fig. 2.3. <i>Pandora.</i> Red figures calyx-krater, c. 460–450 BC, © British Museum, London.	58
Fig. 2.4. <i>Virgil Solis, Triptolemus.</i> Engraving for Ovid's <i>Metamorphoses</i> , 1581, fol. 70 ^r , imag. 8.	63

Fig. 2.5. F. Boris Kustodiev, <i>Russian Venus</i> , 1926, Art Museum, Nizhni Novgorod.	63
Fig. 2.6. <i>Apollo and Marsias</i> . Red figures krater, c. 430–410 B.C., ©British Museum, London.	64
Fig. 2.7. <i>Hans Cranach, Hercules at the Court of Omphale</i> , 1537, Herzog Anton Ulrich-Museum, Brunswick.	64
Fig. 2.8. <i>Skylla</i> . Red figures bell-crater, c. 450–425 BC, Musée du Louvre, Paris.	65
Fig. 2.9. Polygnotos, <i>Return of Hephaistos</i> . Red figures calyx-krater, c. 440 BC, Staatliche Antikensammlungen, München.	65
Fig. 2.10. <i>Cassandra and Ajax</i> . Red figures kylix, c. 440–430 BC, Musée du Louvre, Paris.	66
Fig. 4.1. <i>Naturalism: Archaic to High Classical</i> .	147
Fig. 4.2. <i>Polychromy in Archaic Art</i> .	147
Fig. 4.3. Archaic/Early Classical Acropolis.	148
Fig. 4.4. Parthenon sculptures, West pediment.	148
Fig. 4.5. Pergamon Altar: Past and Present.	148
Fig. 4.6. <i>Aphrodite/Venus: Reception</i> .	149
Fig. 4.7. <i>Iconography analysis: Relief pithos from Mykonos</i> .	149
Fig. 4.8. <i>Greek Sculpture: Archaic to Late Classical</i> .	150
Fig. 4.9. Greek Architecture: Orders.	150
Fig. 5.1: <i>Examples of Athenian tetradrachm, drachma and obol struck c. 454–404 BC (photos B. B. A.)</i> .	174
Fig. 5.2. <i>Examples of AR denominations minted in 211 or shortly thereafter (photos B. B. A.)</i> .	175
Fig. 5.3. <i>Examples of the main denominations minted during the reign of Trajan (98–117) (photos B. B. A.)</i> .	176
Fig. 5.4. <i>Examples of Roman Republican and Imperial denarii with complete legends transcribed (photos B. B. A.)</i> .	181
Fig. 5.5. <i>Examples of of the stylistic difference of two Seleucid tetradrachms from different mints and periods (photos B. B. A.)</i> .	182

Fig. 5.6. <i>Examples of Roman provincial coins with Greek and Latin legends</i> (photos B. B. A.).	184
Fig. 5.7. <i>An example of dated Roman provincial coins from Egypt</i> (photo B. B. A.).	185
Fig. 6.1. <i>A gross misunderstanding by Aristotle? In a bloomery furnace, dense-fluid silicatic slag is tapped out of a basal hole, while the sponge-like bloom, not visible, remains hanging in the interior</i> (experiment carried out by J.M. Kenoyer and MV at the archaeological experimental facility of the University of Wisconsin, Madison, USA) (M. Vidale).	206
Fig. 6.2. <i>Padua, LAsERT laboratory. A replica of the François Vase is assembled, but the attached handles will turn out defective, terminating the EA experiment</i> (M. Vidale). The vase was built on a wooden experimental replica of an Athenian potter's wheel of the fifth century BC (Pulitani et al., 2017) based upon proportional references to human bodily parts depicted on red-figures Attic wares.	208
Fig. 6.3. <i>3D digital model of the life-sized ceramic kiln we built in the courtyard of the LAsERT laboratory of the University of Padua at Ponte di Brenta</i> . The kiln was built by Alberto Rossi, Nicola Albertin, Giuseppe Pulitani, Massimo Vidale, Valentina Famari with the prolonged help of several students. The 3D digital model was carried out by Manuela Faresin and Francesca Adesso.	212
Fig. 8.1. <i>Sophocles, Antigone, First Stasimon. Performed in Modern Greek by Greek professional actresses</i> (2021).	257
Fig. 8.2. <i>Sophocles, Antigone, First Stasimon. Performed in Ancient Greek by a Greek professional actress</i> (2021).	260
Fig. 8.3. <i>Sophocles, Antigone, First Stasimon. Performed in Modern Greek by Greek professional actresses</i> (2021).	272
Fig. 8.4. <i>Euripides, Bacchae, Third Stasimon. Enacted in English by an American performer</i> (2021).	278

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at the University Level**

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Introduction to Volume 3

Teaching and Learning Classics at the University Level, Vol. 3 comprises nine chapters focusing on Mythology, Arts and Archaeology and continues to explore innovative pedagogical approaches within the field of Classics.

The first chapter, *Teaching and Learning Greco-Roman Astrology* (Cristóbal Macías-Villalobos), proposes the teaching of classical astrology for master's and doctoral students. In presenting the fundamental principles of astrology, it focuses on the key concepts and traces the works of Manilius, Ptolemy, and Firmicus Maternus. Additionally, the author offers guidelines and resources for classroom activities.

The second chapter, *Teaching and Learning Classical Mythology* (Minerva Alganza Roldán), provides a planning framework for teaching mythology while emphasizing its continuing impact on the modern world. A syllabus is also provided by the author, with a variety of suggested activities that can serve as models for instructors.

The third chapter, *Teaching and Learning Western Classical and Indian Mythology* (Debosmita Biswas), explores the concept of myth through a comparative lens, examining Western and Indian traditions. In doing so, the author focuses on philosophical and cross-cultural perspectives that illustrate the complexity and universality of mythological narratives.

The fourth chapter, *Teaching and Learning Greek Art* (Valeria Riedemann), introduces Greek art from its geometric beginnings to the Hellenistic period, analyzing artworks, contexts, and cultural meanings. While offering both students and instructors a comprehensive overview of the material, the author also provides didactic tools for exploring stylistic, iconographic, and narrative dimensions.

The fifth chapter, *Teaching and Learning Ancient Greek and Roman Numismatics* (Bartosz Awianowicz), focuses on numismatics as a pedagogical tool for classical disciplines, particularly archaeology, history, art, ancient languages, and epigraphy. In addition, the author highlights the linguistic and iconographic value of coinage as a means of understanding myths, religions, and the broader culture of the ancient world.

The sixth chapter, *Teaching and Learning Experimental Archaeology* (Valentina Famari & Massimo Vidale), discusses Experimental Archaeology as an educational approach designed to promote active learning in classical disciplines. The authors advocate for university-level engagement through the use of material, textual, and iconographic sources, complemented by hands-on experiments with ancient techniques and materials, such as pottery.

The seventh chapter, *Teaching and Learning Ancient Topography and Landscapes* (Elizabeth C. Robinson), presents ancient topography as a didactic instrument for classical studies, explaining the key terminology, resources, and academic applications. Furthermore, it introduces digital tools for studying ancient landscapes and geographies and encourages both teachers and students to integrate these competencies into their research and interdisciplinary projects.

The eighth chapter, *Teaching and Learning Ancient Dramatic Chorus* (Katia Savrami), examines the Chorus in ancient drama as both an interpretative key and an educational tool within contemporary performing arts. Connecting the themes of corporeality, gender, and interpretation to modern theories and training methods, it offers practical insights to foster experiential learning and critical reflection in theatrical and choreutic contexts.

The last chapter, *Teaching and Learning Classical Reception through Greek Tragedy* (Giorgos Sampatakakis), explores how Greek tragedy can be taught through its modern receptions. It also demonstrates how adaptation functions as a pedagogical instrument with which to cultivate critical thinking and social awareness, proposing an approach that values diversity, intercultural dialog, and inclusion.

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Index of Classical Authors and Works

A

Aelius Theon

Aelius Theon: 79

Progymnasmata: 79

Aeschylus

Aesch. / *Aeschylus*: 80, 81,
252, 254, 256, 262, 263,
266, 286, 297, 298, 305,
309, 318

Oresteia: 81, 263, 265, 299,
305, 311

Pers. (*Persae*) / *The Persians*:
256, 265, 266

PV. (*Prometheus Vincetus*) /
Prometheus Bound: 80

Antoninus Liberalis

Ant. Lib. / *Antoninus Liberalis*:
27

Metamorphoses: 27

Apollodorus

Apollod. / *Apollodorus*: 37, 62,
80, 81

Bibl. (*Bibliotheca*) / *Library*:
37, 80, 81

Apollonius of Rhodes

Apollonius of Rhodes: 81

Argonautica: 81

Aristophanes

Ar. / *Aristophanes*: 80, 252, 254

Ran. (*Ranae*) / *Frogs*: 80

Av. (*Aves*) / *Birds*: 80

Aristotle

Arist. / *Aristotle*: 7, 37, 40, 67,
132, 206, 207, 214, 252, 253,
255, 258, 277, 282, 284, 286
Poet. (*Poetica*) / *Poetics*: 252,
253, 255, 258, 279, 284,
286

Augustine of Hippo

Augustine of Hippo: 8, 17, 18

B

Bacchylides

Bacchylides: 81

Dithyrambs: 81

Bion

Bion: 80

Lament for Adonis: 80

C

Carneades

Carneades: 14, 17, 27

Catullus

Catullus: 80

Cicero

Cicero: 17

Cleanthes

Cleanthes: 79

Clitomachus

Clitomachus: 17

Cornutus

Cornutus: 80

E**Eratosthenes**

Eratosthenes: 4, 16

Euripides

Eur. / *Euripides*: 7, 80, 81, 252, 254, 255, 256, 263, 267, 278, 283, 285, 286, 294, 295, 296, 309, 311, 315, 316, 317
Bacch. (*Bacchae*) / *The Bacchae*: 7, 80, 263, 278, 286, 303, 305
Med. (*Medea*): 204–205, 256, 287, 315
IT. (*Iphigenia Taurica*) / *Iphigenia in Tauris*: 296
Tro. (*Troades*) / *Trojan Women*: 256
Hipp. (*Hippolytus*): 295
Tragedies: 81

F**Firmicus Maternus**

Firmicus Maternus: 1, 5, 6, 7, 11, 13, 14, 15, 17, 18, 20, 24, 27, 29
Mathesis: 5, 6, 7, 10, 14, 18, 20, 29

H**Hecataeus of Miletus**

Hecataeus of Miletus: 36

Hesiod

Hes. / *Hesiod*: 47, 54, 55, 56, 57, 58, 80, 81, 87, 88, 89, 90, 93, 96, 97, 99, 111, 112, 115, 116
Theog. (*Theogonia*) / *Theogony*: 47, 55, 56, 57,

58, 80, 87, 88, 89, 90, 93, 96, 97, 99, 111, 112, 115, 116

Op. (*Opera et Dies*) / *Works and Days*: 55, 56, 80, 97, 115

Heraclitus

Heraclitus: 37, 80

Herodotus

Her. / *Herodotus*: 80, 218, 240, 243
Histories: 80

Homer

Hom. / *Homer*: 36, 37, 38, 47, 52, 54, 76, 80, 81, 108, 114, 115
Il. (*Iliad*): 47, 54, 80, 81, 112, 114, 115
Od. (*Odyssey*): 81, 108, 115

Horace

Hor. / *Horatius* / *Horace*: 59, 80
Odes: 59, 80

Hyginus

Hyg. / *Hyginus*: 37, 81
Fab. (*Fabulae*): 81

I**Isidore of Seville**

Isid. / *Isidore of Seville*: 7, 30, 37
Etym. (*Etymologiae*) / *Etymologies*: 37

L**Livy**

Livy: 81
Ab Urbe Condita / *History of Rome*: 81

Lucian*Lucian*: 81, 132, 252, 259, 286*Peri Orcheseos / On Dance*:
252**Lucretius***Lucr. / Lucretius*: 5*De rerum natura*: 5**M****Manilius***Manilius*: 4, 5, 6, 10, 11, 13, 14,
15, 17, 18, 22, 23, 24, 27, 30*Astronomica*: 5, 10, 14, 17, 18,
20, 30**Moschus***Moschus*: 81**N****Nonnus***Nonnus*: 81*Dionysiaca*: 81**O****Ovid***Ov. / Ovid*: 5, 37, 38, 47, 53, 63,
80, 81*Fast. (Fasti)*: 53, 80, 81*Met. (Metamorphoses)*: 37, 38,
47, 63, 80, 81*Her. (Heroides)*: 81**P****Palaephatus***Palaephatus*: 37, 81*On Unbelievable Tales*: 37, 81**Panaetius***Panaetius*: 14, 17**Pausanias***Paus. / Pausanias*: 53, 81, 131,
132, 143, 154, 243*Description of Greece*: 81**Philostratus***Philostr. / Philostratus*: 82*Her. (Heroicus)*: 82*Imag. (Imagines)*: 82**Pindar***Pindar*: 82*Odes*: 82**Plautus***Plautus*: 170*Asin. (Asinaria)*: 170**Plato***Pl. / Plato*: 5, 23, 37, 47, 53, 75,
80, 81, 132, 252, 258, 259, 265,
286*Leg. (Leges) / Laws*: 252, 258,
259, 286*Resp. (Respublica) / Republic*:
9, 80, 252, 259*Plt. (Politicus)*: 80*Prt. (Protagoras)*: 80*Symp. (Symposium)*: 81*Ti. (Timaeus)*: 80**Pliny the Elder***Plin. / Pliny the Elder*: 4, 31, 205*HN. (Naturalis historia)*: 4,
120, 205, 206**Plotinus***Plotinus*: 37**Plutarch***Plut. / Plutarch*: 82, 259, 286

Vit. (Vitae Parallelae) /

Parallel Lives: 82

Thes. (Theseus): 82

Rom. (Romulus): 82

Quaest. conv.

(Quaestiones

convivales) /

Symposiacs: 259

Ptolemy

*Ptolemy: 4, 5, 6, 10, 11, 13, 14,
17, 18, 19, 20, 23, 24, 25, 26,
27, 31*

Alm. (Almagest): 4

*Tetr. (Tetrabiblos): 4, 5, 10,
14, 17, 18, 20, 26, 29, 31*

S

Sappho

Sappho: 82

Seneca

Sen. / Seneca: 295

Phaedra: 295

Servius

Servius: 37

Sextus Empiricus

Sextus Empiricus: 17

Sophocles

*Soph. / Sophocles: 7, 82, 252,
254, 255, 256, 257, 260, 263,
267, 270, 272, 286, 290, 300,
301, 310*

Ant. (Antigone): 300, 301

OT. (Oedipus Tyrannus /

Oedipus Rex): 256

Phil. (Philoctetes): 310

Strabo

Strabo: 82

Geographica / Geography: 82

T

Theocritus

Theoc. / Theocritus: 82

Id. (Idylls): 82

Thucydides

Thuc. / Thucydides: 36, 52, 80

History of the Peloponnesian

War: 80

V

Vergil

Verg. / Vergil / Virgil: 38, 81, 82

Aen. (Aeneid): 81, 82

Vitruvius

Vitr. / Vitruvius: 3, 31, 132, 205

De Arch. (De Architectura):

132, 205

X

Xenophanes

Xenophanes: 36, 80

General Index

A

Abhimanyu: 104

Achilles: 54, 66, 98, 103, 104,
105, 111, 303

Acropolis: 6, 123, 130, 134, 138,
139, 143, 144, 147, 148, 164,
165

Aditi: 92, 93, 94, 112

Aegina: 128, 130, 135, 142

Aeneas: 47

Agamemnon: 47, 66, 263, 265,
286, 296, 306, 309, 310, 321

Agrigento: 121, 142

AIDS: 13, 310, 311

Ajax: 6, 66, 270

Alcibiades: 303

Alexander: 136, 138, 140, 159,
162, 174, 218, 243, 300, 303,
314

Alexander III the Great: 174

Alexandria: 5, 18, 146, 163, 185

Alganza Roldán, Minerva: 3, 9,
15, 30, 33

Amazons: 64, 143

Andromeda: 61, 102

Anthology: 6, 73, 117

Antigone: 7, 48, 62, 256, 257,
260, 263, 265, 272, 286, 290,
300, 301, 302, 310, 315, 320

Antinous: 303

Apartheid: 311

Aphrodite: 6, 47, 63, 81, 96, 103,
144, 149

Apollo: 6, 47, 53, 60, 64, 104,
129, 144, 181, 182, 241, 296,
303

Apulia: 10, 144, 159, 164

Arachne: 137, 166

Aranyani: 104

Archaeology: 1, 4, 5, 9, 10, 11, 12,
13, 15, 16, 35, 126, 131, 138,
160, 161, 162, 163, 165, 197,
199, 200, 201, 202, 213, 235,
246

Ares: 47, 58, 103

Artemis: 47, 61, 68, 75, 104, 127,
147, 182, 296

Ashmolean Museum: 131, 140,
177

Asuras: 92, 97

Athena: 47, 48, 58, 61, 63, 98,
101, 102, 103, 125, 128, 129,
132, 138, 139, 142, 143, 144,
152, 160, 164, 182, 241, 296,
299

Athens: 10, 11, 13, 101, 102, 121,
128, 129, 130, 133, 135, 136,
138, 139, 143, 144, 158, 159,
160, 161, 162, 163, 165, 174,
193, 254, 256, 265, 267, 283,
284, 285, 311

Atlas: 5, 12, 55, 57, 59, 60, 72,
220, 226, 227, 234, 235

Attica: 144, 163, 253

Augustus: 5, 175, 178, 179, 180,
183, 184, 193, 204

Auschwitz: 304

Austin: 127, 159, 166, 241, 264,
280

Awianowicz: 3, 11, 15, 167

AWMC: 220, 224, 226, 229, 230,
231, 238, 243, 244, 246

B

Babelon: 167, 168, 192
Babylon: 2, 3, 10, 16, 29
Bacchus: 47, 54, 253
Bakhouché: 3, 11, 19, 28
Barthes: 43, 67, 106, 107, 115, 313, 314
Barton: 12, 28
Beard, Mary: 122, 131, 134, 151
Bernabé: 69, 77
Bhagavān Janārdana: 84
Bhima: 102, 103, 104
Bhūdevī: 103
Bible: 34, 38, 47, 84, 108, 169
Biswas: 3, 10, 15, 83, 116
Boardman: 69, 127, 128, 133, 134, 135, 145, 155, 158, 159
Boccaccio: 38, 53
Boll: 10, 11, 28, 29, 31
Bonnefoy: 69
Bouché-Leclercq: 10, 11, 19, 23, 28
Brellich: 69
Bremmer: 69, 74
British Museum: 5, 6, 58, 64, 123, 128, 129, 134, 138, 140, 143, 144, 145, 148, 151, 158, 160, 165, 166, 177, 193
Brumble: 69
Buxton: 69, 70, 74
Burkert: 44, 67, 69

C

Cadmus: 47, 62
Caesar, Julius: 175, 179
Calame: 44, 67, 70, 74, 266, 280, 285
Cambridge: 13, 28, 30, 40, 68, 69, 71, 72, 73, 74, 76, 131, 158,

159, 160, 161, 162, 163, 164, 192, 193, 194, 253, 279, 280, 281, 283, 284, 285, 314, 315, 317, 318, 319
Cappadocia: 183
Caracalla: 176, 184, 185, 192
Cartography: 217
Cassandra: 6, 66, 309, 310
Ceres: 47, 54
Chaos: 83, 87, 88, 89, 91, 92, 96
Chimera: 59, 61, 62, 65, 97, 104
Chorus: 4, 13, 16, 251, 252, 253, 254, 255, 256, 257, 258, 260, 262, 263, 265, 266, 267, 270, 271, 273, 274, 275, 276, 277, 278, 279, 299
Churchill, Winston: 2
Clytemnestra: 265, 299, 300, 306, 307, 308
Coles: 200, 213
Commodus: 180, 195
Cornelius Scipio Hispanus: 8
Coryphaeus: 257, 274, 275
Cronus: 55, 99
Cyclopes: 96
Cyprus: 177, 183

D

Danaides: 65
Dance Studies: 260
Death: 10, 33, 56, 61, 83, 86, 88, 97, 162, 196, 284, 300, 304, 310, 311, 313, 314, 315
Delphi: 121, 130, 133, 139, 142, 144, 160, 165, 241, 243, 281
Demeter: 47, 54, 62, 63, 103
Denarius: 169, 175, 176, 177, 181
Detienne: 43, 67, 73
Diana: 47, 53, 63, 80

Digital Pedagogy: 244
Diocletian: 176, 179, 196
Dionysus: 13, 47, 53, 54, 61, 63,
 65, 98, 100, 101, 103, 104, 253,
 254, 263, 281, 283, 287, 293,
 303, 304, 305, 315, 316, 317,
 319, 321
Diversity: 287
Doryphoros: 122, 124, 131, 139,
 142, 147, 156, 165
Drachma: 6, 169, 170, 174, 177
Dumézil: 42, 67, 70, 75, 76

E

Earth: 2, 4, 23, 88, 91, 94, 95, 96,
 219, 220, 222, 227, 228, 242,
 244, 297
Easterling: 257, 281
Echidna: 59, 65, 92, 96
Electra: 140, 287, 293, 299, 300,
 314, 315, 319, 321
Elektra: 48
Eliade: 41, 51, 68, 70, 77
Eliot: 299, 315
Embodiment: 251, 260
Eros: 54, 88, 91, 96
Etruria: 10, 136, 141, 144, 163

F

Fables: 37
Famari: 197, 212, 215
Family reunion: 299
Fates: 62
Ficino, Marsilio: 38
Fitzwilliam Museum: 131
Frazer: 39, 68, 74, 279

G

Gaia: 55, 59, 88, 90, 91, 92, 93,
 94, 96, 99, 117
Galatia: 183
Gandharvas: 97
García-Bellido: 168, 169, 192
Garuda: 97
Gender: 251, 264, 265, 280, 282
Geography: 168, 169, 217, 218,
 219, 220, 224, 225, 226, 227,
 235, 236, 244, 245, 246
GIS: 12, 221, 222, 224, 225, 229,
 230, 231, 232, 233, 234, 235,
 236, 237, 238, 245, 246, 247,
 248, 249
Goethe: 287, 293, 295, 296, 297,
 317, 320, 321
Goldhill: 265, 281, 285
Google: 60, 62, 219, 226, 231,
 232, 235, 238, 239, 242, 243,
 244, 247, 248
Google Earth: 242
Google My Maps: 226, 231, 232,
 238, 239, 242, 244
Gorgons: 59, 62, 96, 97
Graiae: 62

H

Hades: 47, 54, 60, 63, 65, 97,
 104, 163
Hadrian: 218, 303
Halikarnassos: 129, 132, 134,
 144
Hammurabi: 3
Hanuman: 104
Harpies: 59, 97
Heiner Müller: 287, 319
Hephaestion: 6, 18, 303
Hera: 47, 59, 61, 100, 103

Heracles: 98, 102, 103, 104, 140, 182
Herakles: 5, 47, 54, 56, 57, 59, 64, 81, 124, 143
Hercules: 6, 64, 104
Hermes: 4, 47, 53, 60, 103
Hermes Trismegistus: 4
Hesperides: 62
Hestia: 47
Hipparchus: 4, 16
Hipparchus of Nicaea: 4
Horace: 59, 319
Hydra: 59

I

Identity: 115, 160, 161, 171, 192, 228, 261, 265, 267, 280, 281, 285, 288, 290, 294, 302, 308, 318
Indra: 92, 103
Iolaus: 59
Ionia: 183
Ixion: 65

J

Jason: 61, 62
Jung: 41, 53, 68, 77, 107, 112, 113, 115
Juno: 47, 53
Jupiter: 3, 9, 47, 53, 60, 297, 298
Justice: 46, 104, 263, 267, 290, 291, 300, 306, 308, 314

K

Karna: 102, 103, 104
Krafft Karl, Ernst: 2
Koios: 92, 93

Krishna: 84, 98, 99, 100, 101, 103, 104
Kronos: 93, 96, 111

L

Laconia: 240, 241
Lakshmi: 103
LaSeRT: 7, 12, 205, 208, 212, 213, 215
Lévi-Strauss: 42, 43, 53, 61, 68, 76, 77
Library: 31, 37, 115, 137, 282, 286
Lives of the Artists: 120
Logos: 37, 44, 51, 106
Love: 88, 295, 311, 318
Louvre: 130, 149, 165

M

Macías-Villalobos: 3, 9, 15, 17, 19, 30
Maenads: 100, 253
Marcus Aurelius Antoninus: 176
Mars: 3, 22, 25, 47, 53
Marsias: 6, 64
Marxism: 126
Matsya: 84, 85, 108, 111, 116, 117
Matsya Purāṇa: 85
Medusa: 62, 97, 102, 104, 320
Meleager: 61, 62, 104
Mercury: 3, 22, 47, 59, 60
Miletus: 121
Minerva: 3, 9, 15, 30, 33, 47, 53
Minotaur: 97, 104
Movement: 281, 302
Musée du Louvre: 6, 65, 66, 138, 165
Museum of Taranto: 155

Mythos: 36, 44, 51, 106

N

Nagas: 97

Narada: 104

Natural history: 31

Nero: 8, 192

New York City: 13, 311

Nietzsche: 253, 265, 283

Nolan, Christopher: 140

O

Odysseus: 47, 102, 108

Oedipus: 59, 61, 62, 105, 256,
265, 267, 286, 301

Okeanos: 93

Olympia: 121, 130, 131, 135,
142, 158

OpenStreetMap: 242

Orchestra: 255, 256, 258

Orestes: 296, 299

Orpheus: 53, 64, 65, 104, 155

Oxford: 3, 10, 69, 71, 72, 74, 75,
76, 77, 79, 115, 116, 131, 136,
137, 138, 140, 161, 164, 165,
177, 214, 219, 248, 280, 281,
282, 284, 285, 293, 315, 316,
317, 319, 320, 321

P

Paardekooper: 5, 201, 202, 203,
215

Pamphilia: 183

Pan: 64

Pandora: 5, 54, 55, 56, 57, 58, 96,
214

Panofsky: 44, 69, 124, 162

Pantheon: 47

Paphlagonia: 183

Parthenon: 6, 48, 128, 129, 130,
134, 135, 138, 139, 143, 148,
150, 151, 155, 162, 165

Pasolini: 140, 205

Patroclus: 303

Pegasus: 61, 104

Pella: 121, 194

Pentheus: 61, 65, 304

Performance: 13, 251, 276, 283,
284, 285, 287, 293, 303, 305,
314, 315, 316, 318, 321

Performativity: 251, 261, 262,
263, 264, 273

Persephone: 47, 63, 136, 142

Perseus: 47, 59, 61, 62, 102, 103,
104, 137

Persian Wars: 142, 143, 148,
153, 243

Phaedra: 48

Phaea: 59

Phidias: 48

Phineus: 59

Phrygia: 183

Play: 14, 168, 233, 251, 252, 254,
255, 257, 258, 262, 270, 271,
274, 275, 276, 278, 285, 287,
296, 297, 299, 300, 301, 302,
304, 306, 312

Pollitt: 120, 121, 125, 133, 144,
162

Polykleitos: 122, 124, 131, 132,
139, 142, 143, 147, 156, 165

Polyphemus: 59, 126

Polyxena: 66

Poseidon: 47, 58, 59, 101, 102,
103

Poseidonia: 121, 160

Posidonia: 136, 142

Prometheus: 5, 48, 54, 55, 56, 57,
80, 96, 256, 293, 297, 298, 316,
317, 321

Propp: 43, 61, 69

Proserpina: 47

Q

Queer: 13, 308, 315, 316

R

Racine: 293, 294, 321

Rakshasas: 97

Riedemann: 3, 10, 15, 119, 145

Rig Veda: 87, 89, 90, 92, 93, 111,
116

Robinson: 4, 12, 16, 217

Roman Empire: 188, 191, 218,
226, 234

S

Śacī: 103

Sampatakakis: 4, 13, 16, 287

Saraswati: 101, 102, 103, 112

*Satyr*s: 97, 253

Savrami: 4, 12, 16, 251, 262, 271,
283, 284

Sex: 24, 264

Shakespeare: 114, 270, 317

Silence: 265, 266, 282

Sisyphus: 65

Sita: 104

Skanda: 103

Society for Classical Studies: 218,
234, 247, 248

Socrates: 17, 259, 303

South Africa: 290, 311

Sparta: 240, 241, 245

Spatial data: 222, 223, 233

Spectacle: 255

Sphinx: 59, 62

Surya: 102, 104

T

Talbert: 220, 226, 234, 246

Tantalus: 65

Taplin: 252, 284

Tartarus: 88, 91, 96

Technology: 13, 214, 235

Theater: 12, 13, 241, 254, 284,
285, 303

Theseus: 47, 59, 82, 104, 143

Thespias: 64

Thrace: 183, 187, 192

Titans: 90, 91, 92, 96, 97

Titius: 65

Topography: 4, 16, 217, 220,
223, 237, 244

Topology: 217

ToposText: 234, 235, 240, 247

Tragedy: 16, 252, 253, 255, 256,
258, 259, 261, 262, 270, 273,
274, 281, 282, 283, 284, 285,
287, 288, 289, 290, 291, 292,
293, 294, 295, 296, 297, 298,
299, 300, 301, 302, 303, 305,
308, 310, 311, 312, 313, 314,
316, 317, 318, 319, 320

Trauma: 290, 318

Troy: 48, 103, 104, 140, 141,
296, 309, 311

U

Uranus: 55, 90

V

Vaivasvata Manu: 84

Varuna: 92, 103
Venus: 3, 6, 24, 47, 53, 63, 130,
149
Vernant: 43, 51, 61, 69, 71, 73
Vesta: 24, 47
Vidal-Naquet: 43, 75, 76
Vidale: 197, 200, 204, 205, 206,
207, 208, 212, 213, 214, 215
Vietnam: 290, 304

W

Waldorf: 198, 199, 213

Y

Yakshas: 97
Yama: 97, 104

Z

Zeus: 24, 47, 55, 56, 57, 59, 61,
63, 72, 79, 94, 96, 98, 99, 100,
101, 102, 103, 111, 142, 182,
298
Zodiac: 3, 4, 5, 15, 17, 18, 21, 23,
27
Zotero: 240, 241, 245

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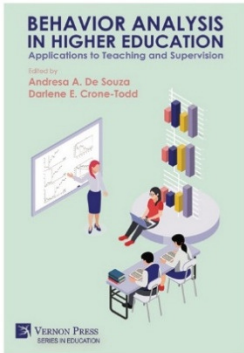
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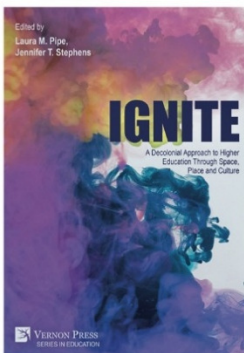
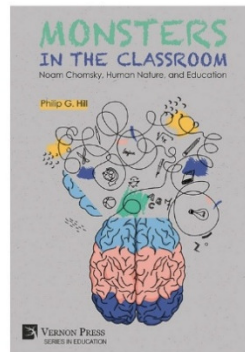
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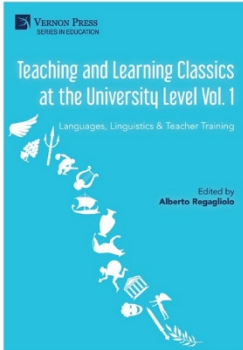
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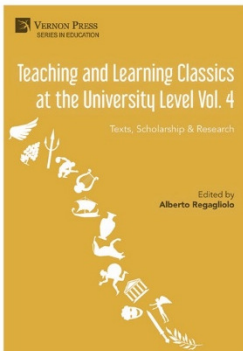
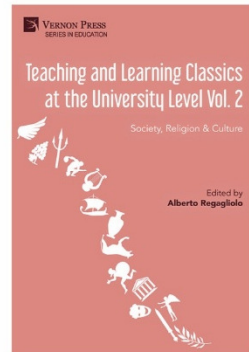
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