

Teacher's Companion™

for *Perseus*® 2.0

Aphrodite

Wendy E. Owens



AbleMedia



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Strategies for Using *Perseus* in the Classroom

I. How You Make a Good Start

Students' first impression of a software program has a lasting effect on their willingness to use the program. *Perseus* is no exception. While it is relatively user friendly, the volumes of information it contains can be overwhelming. To preclude the huge *Perseus* database from being intimidating, an instructor must teach students how to use the *Perseus* program. Students who are computer literate might easily grasp the mechanics of using the program, but they are unlikely to learn how to *think* with *Perseus* without careful instruction and practice. On their own, students are likely to learn how to use the basic menus and buttons in *Perseus* quickly but then begin to surf through the program in a random search for entertainment while actually learning very little. Exploration is vital, of course, but it will not get the assignment done; this takes skills that can be developed only through directed learning. So a student's first few encounters with *Perseus* must be structured.

II. How You Create a Learning Environment

"What are my objectives?" When you bring *Perseus* into the classroom you must have an initial set of objectives in mind. These objectives will evolve as you and your students become familiar with the program. It is important to set objectives at the outset because adjusting to using *Perseus* in the classroom is unlikely to be effortless. To achieve your objectives it is especially important that *you* become a good *Perseus* user. This includes being aware of possible glitches you may encounter in the program, in the classroom and with the your computer system. As you develop your approach to using *Perseus*, and learn how your students are inclined to use the program, your objectives will become more refined. They will also be more readily achieved. A good idea is to try to become familiar with the database along with your students. But avoid surfing. By learning how to use the database together in a disciplined manner, you can create a community learning infrastructure to which every one contributes knowledge and insight based on a foundation of mutual support and enthusiasm.

III. Acquiring the Resources You will Need

"What resources will I need to reach my objectives?" To do the job right, the hardware and software requirements are: basic configuration Macintosh LC or higher with at least 8 Mb of RAM, a hard disk, a color monitor and an Apple-compatible compact disk player, plus the appropriate connectors and power cables. The model (processor) of Macintosh you have determines the speed at which *Perseus* and other applications will perform their functions. *Perseus* requires an up-to-date version of Macintosh system software and the QuickTime™ system extension from Apple, which should be standard with System 7.0 or higher on your computer. *Perseus* 2.0 will ship with Perseus Player for use with the program. *Perseus* can be used over an AppleShare™, Novell™ or Tops™ network.

IV. Overcoming Limited Resources

"What if I only have one copy of Perseus?" So you only have one copy of *Perseus*, this is no reason not to make use of *Perseus* in the classroom. *Perseus* can aid you in your every-



day lessons both directly and indirectly. The most important thing to do is to make the most of what you have despite a lack of resources.

An indirect use of *Perseus* in your everyday lessons is to use *Perseus* for research that can be reworked into worksheets and information for distribution in class. You may then use your document as an example of the students themselves can do with *Perseus*. The *Knowledge Builder™*, "How to use *Perseus* with a Word Processing Program," teaches you how to take information from *Perseus* and organize it into a document. The documents and worksheets that you create may also include images. The print quality for *Perseus* images printed from a laser printer are very good.

There are quite a few ways to integrate *Perseus* directly into your daily lessons. The first method of integration is to actually have *Perseus* in the classroom. It is always best to orient your students to *Perseus* in a controlled situation. You using *Perseus* while it is projected onto a screen or wall is the most control you can have. It works best to create a Path or to have an organized series of steps made up prior to demonstrating *Perseus* in the classroom. You should be confident in each one of the steps in your Path or demonstration and in the use of *Perseus*. *Students smell fear*. If you are having trouble with the program this will lead others to believe that it is not user friendly. Once you have a lesson prepared then it is safe to begin using *Perseus* in the classroom. As you learn the program then it will become easier for you to simply move about without having practiced your moves.

V. Equipment you will need to use *Perseus* in the classroom

There are a few ways in which you can make *Perseus* more easily visible for your class when using the program in the classroom. One is to use a large computer monitor, this works fine in a small class but tends to alienate those in the back row of a large class. For a class of 12 students or less, a 27" or larger high resolution monitor works well. Otherwise it is best to use some kind of projection system. The least expensive type of projection systems is an LCD (liquid crystal display) panel and an overhead project. If you use a panel, make sure that it is an active matrix panel. These are more expensive than passive matrix panels, but are capable of showing animation and video. It is best to have an overhead whose light runs at least 4000 lumens. A shoddy overhead project with a dim bulb will ruin the images from even the best LCD panel.

One step above the LCD panels are digital color projectors that are basically the LCD panels with a light source included. And even better than these are the 3-tube video projectors. If all courses using *Perseus* can be held in the same room it is recommended that a 3-tube video projector be permanently mounted from the ceiling of the classroom used for computer demonstrations. The three-tube video projectors provide much better image quality than the majority of the LCD panels and projectors.

An alternative to projecting is to use a large, high resolution monitor and a videodisk player to show images. To use the *Perseus* videodisk in tandem with the *Perseus* CD-ROM, it is necessary to have a video monitor (any color video monitor that can be



connected to the videodisk player will work), a videodisk player, and the appropriate cables to connect them to each other and to the computer. *Perseus* 1.0 includes the driver to run the videodisk right from the Macintosh. *Perseus* 1.0 will support these videodisk player models: Pioneer 4200, 6000A and 6010A, Sony 1500, 2000 and LDP 1200, and Hitachi 9550. The videodisk player will allow you to show all images and motion video on the *Perseus* videodisk but you will not be able to show any of the site plans and architectural plans since the videodisk does not contain them. Digitized images do have better resolution than the video images but the projection setup you choose depends, of course, on the resources you have available.

VI. Demands on You as the Instructor

“What resources should I provide to my students?” Your students’ foremost requirement is for a good instructor: *you*. Don’t be hesitant about this. Resources are available to help you quickly become a first rate instructor by letting you learn how to use *Perseus* as your students are learning. You should spend somewhere between one and two hours teaching students how to use the program. Then you move to structured assignments that allow them to use *Perseus* successfully.

VII. Demands on Your Community

“What kind of support should my school offer my students?” Number one on the list should be User Support. This may mean that you are available to help when students are using the program independently and/or it may mean having the ready support of other students who are particularly adept at using the program. Maybe it will be necessary only to educate the computer gurus in charge of the lab how to use the program so that they can be called on for help; or it could mean simply having reference materials readily available to the student who gets stuck. Students who are left without some sort of support will more frequently feel lost and frustrated than those that have some kind of support. Recovery from a sense of disorientation takes time and will not have a completely detrimental effect on the student’s *Perseus* experience but will most certainly do damage. Prevent disorientation and the “I hate *Perseus*” syndrome, provide some kind of user support.

VIII. Build Your Students’ Confidence

There clearly is an order in which students should learn how to use *Perseus*. First, the student should learn the database tools and Links. This can be interesting because it can be done while they are learning about ancient Greece, its art and archaeology and its literature. With a carefully structured introduction to the mechanics of using *Perseus*, you will avoid students fumbling through the program and becoming disoriented by the voluminous information packed in it. Confidence built by a good start will prepare students to explore the program on their own successfully and demonstrate to them how they can make discoveries on their own through the projects and exercises you assign. They should recognize that *Perseus* does not have all the answers but has clues to solving the problem at hand. *Perseus* is just a big screw driver, a tool to help them construct a solid argument. They are the ones who construct the argument and make discoveries using the tools they have available.



Work up to an encounter with large amounts of information. For instance if you perform an English Word Search for the word "Zeus" in all the Links, *Perseus* will list 2320 citations. If a new user had to sift through all this information the pain and frustration would only be detrimental. An intermediate user has the skills to filter through all this information and to find the relevant facts.

Provide students with the knowledge that the skills they learn by using *Perseus* are invaluable. The ability to filter out usable information is a necessary skill for succeeding in college or any job. Tools like *Perseus* have been or are being developed for many different subjects so the skills students learn are practical and may be applied to programs and databases in other subjects.

IX. Group Assignments to get things Rolling

Since we all do not follow the same train of thought each individual will use *Perseus* differently. This can lead to interesting results and discoveries. It can also lead to some students becoming bogged down by the tremendous amount of information available in the database. Solve this problem by having the students work in groups or pairs initially since two heads may be better than one. Prevent tension within these groups or pairs by having them evaluate each other and themselves in regards to how much work each person did on the project. Base the overall grade on the final product, the rating of a group's members by other members and the individual's perception of their own work. Once the students have completed a few simple *Perseus* exercises and a group project, they will be more comfortable using the program on their own for research.

X. What you should anticipate

In terms of problems with the computer system expect the unexpected. Each computer has its minor quirks that hopefully you will never encounter. To make sure *Perseus* runs smoothly check the following things:

- All cords are connected properly.
- All the necessary software is installed properly. (Follow the installation directions in the *Perseus* User's Guide.)
- Check that Perseus Player is set to run at least 4000K if you have more than 8 Mb of RAM available on your computer. If you have more than 12 Mb of RAM, *Perseus* 2.0 will run great if Perseus Player is set at 6000K.
- Make sure that there is only one copy of Perseus Player on your hard drive.

On the human side, expect some students to use the program for each and every assignment. Expect other students not to use the program unless required. It is not that students are afraid of the program, as long as they have the proper training and support, but that some students feel more comfortable using other means to reach their ends. Be clear about the desired outcome of a project. Periodically check on students' progress, especially with their first independent assignment, to make sure that they are not lost or have not gone off on some tangent.



XI. What's Ahead

The remainder of this *Teacher's Companion* covers information on a specific topic. You will find suggested assignments for use at both the high school and college levels. These assignments may be altered to be longer or shorter and to be done as an in-class assignment or a take home project. You will also find suggestions for what to do if you have limited resources and computers. The suggestions will help you to create a participatory or interactive classroom activity when only one copy of *Perseus* is available.

Lastly, the Appendix provides sample exercises and keys for model assignments that may be used as structured introductory, intermediate and advanced assignments. Enjoy using the database. It is only a tool and can never replace a teacher. Teachers are the key to learning and to making the most of the information available to students by bringing insight to the unknown and newly discovered.



Aphrodite

Prior to using *Perseus*: Exposure to the Greek Alphabet

If you intend to use *Perseus* in the classroom or to have your students use *Perseus* for research at the beginning, middle or end of an unit or course, it is best to expose them to the Greek alphabet. Exposure through transliteration will allow students to make better use to the database without fearing the Greek words they will run into.

In connection with Aphrodite, students should examine the Greek words that have been transliterated into English, often via Latin. Either in class or as an out-of-class exercise, have students turn the following words into would they believe to be the proper Greek spelling. Students should be supplied with a transliteration chart such as the one below. Once they have what they believe to be a Greek spelling have them check the spelling with the real Greek found by performing a search for each word in the English-Greek Word List in *Perseus*.

WORDS TO LOOK UP: *Aphrodite, Eros, hermaphrodite, Homer, Adonis,*

A. α	a	alpha	I. ι	i	iota	P. ρ	r	rhô
B. β	b	beta	K. κ	k	kappa	Σ. σ. ς	s	sigma
Γ. γ	g	gamma	Λ. λ	l	lamda	T. τ	t	tau
Δ. δ	d	delta	M. μ	m	mu	Υ. υ	u	upsilon
E. ε	e	epsilon	N. ν	n	nu	Φ. φ	ph	phi
Z. ζ	sd	zeta	Ξ. ξ	xi	x(sk)	Χ. χ	k-h	chi
H. η	e	eta	Ο. ο	o	omicron	Ψ. ψ	ps	psi
Θ. θ	th	theta	Π. π	p	pi	Ω. ω	ô	omega

When You Only Have One Copy of *Perseus*

With the right preparation any of the exercises suggested can be done in the classroom with a single copy of *Perseus*. The exercises can also be revised, shortened or lengthened, for out-of-class projects. Professors and teachers alike have recommended a sign-up procedure be put in place when a single copy of *Perseus* is available. Students should be instructed on the use of *Perseus* prior to sitting down to use the program and some kind of support should be available when they use it on their own.

The computer on which students will do their research should be easily accessible. It should also be designated or prioritized as the "*Perseus*" computer to avoid conflicts in its use. Try some of the following assignments in the classroom. Review each step that you will perform before you try it in front of an audience.



Assignment Suggestions

Time Line

The construction of a time line is an excellent orientation tool to what happens in an epic poem, myth or historical period.

Artistic Assignment

How often are students in a history or language class asked to be artistic? Art plays a major role in all aspects of ancient Greek studies. It was and is a medium of education. Close examination of the art from the past may teach a student more than she/he can learn from a book or lecture. Students can design their own vases, sculptures or coins relating to their chosen or assigned topic.

Open Ended Discussion

What issues faced the ancient Greeks that are not of relevance to us today? What issues are relevant to people now and then? Come up with some questions that have no real answer and create a dialog between those in the class.

Word Analysis

Students do not have to know Greek to make use of the English to Greek Word Search. The appearance of the word in question in a definition found in the Greek-English Lexicon offers clues to its true meaning or to what the Greeks really meant by its use.

Art & Literature Comparisons

Sophocles' plays were social commentaries but did you ever think that a vase could serve the same purpose? After reading Sophocles' *Ajax*, a comparison to what happened in the play in regard to Achilles' armor and Ajax's suicide, was made between the text and vases that depict the scenes from the play. The play describes Ajax falling on his sword to take his own life but a vase depicts Ajax stabbed through the back with his sword. What is the painter trying to say with this depiction?



Family Trees

If you were to look at the Encyclopedia entry for any god or goddess, mythical or historical figure you would find notes describing their origin and offspring. From these Encyclopedia entries family trees are easily constructed.

Atlas Assignment

Ancient Greek literature is filled with place names. References to sites where mythological births, deaths, travels or conflicts occurred are numerous. The Atlas is an excellent tool with which students may become familiar with the places and geographical areas from myth and literature. Combing the Atlas' maps with actual site images will enhance students' understanding of the world in which heroes lived and died, gods decided men's and women's fates and people went about their daily lives.



Assignments

These assignments serve many purposes. They are exercises in research, the use of specific *Perseus* Links, word analysis and evaluation of information both textual and visual. The topic of each exercise can be changed without having to alter or write a new assignment. Because of the amount of information and its accessibility in *Perseus*, high school students and undergraduates will be able to do these assignments at a level previously achievable only by graduate students and professors.

Associated Rituals

An important part of the nature of a god or goddess may be discerned from the rituals performed for the favor of that god or goddess. Students should look at the rituals performed in favor of Aphrodite. Students will also want to look at where the rituals are performed, who performs the rituals and whether the societies that include these rituals in their religious practices worship only Aphrodite or Aphrodite along with other gods and goddesses.

Below are some textual examples of ritual sacrifices to Aphrodite and rituals that are part of the festivals for Aphrodite.

Herodotus 1.131.3 - The Persians learned later to sacrifice to the “heavenly” Aphrodite from the Assyrians and Arabians.

Pausanias 1.3.1 - The Cnidians hold Aphrodite in very great honor, and they have sanctuaries of the goddess.

Pausanias 1.14.7 - The first men to establish a cult to Heavenly Aphrodite were the Assyrians, after the Assyrians the Paphians of Cyprus and the Phoenicians.

Pausanias 2.34.11-12 - The Hermionians have a custom in which maidens, and widows about to remarry sacrifice to Aphrodite before their wedding.

Plutarch, Theseus 18.2 - Theseus sacrificed the usual she-goat to Aphrodite by the sea-shore.



Family

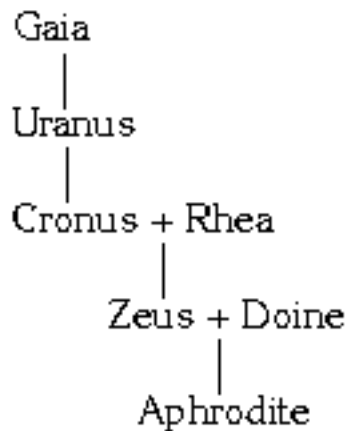
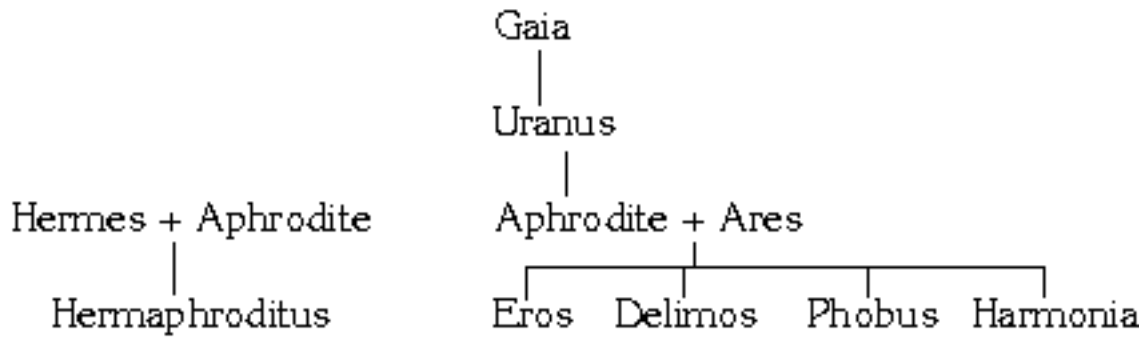
As one of the twelve main gods, Aphrodite's relatives and offspring appear in many main stream and well-known myths. Below are the beginnings of a chart of Aphrodite's family, including his children by various mortals and goddesses. Students should fill in the blanks to complete the chart. They can then use this chart to complete the next assignment of creating a family tree for the god.

Family Member	Relation	Text
Uranus	Father	Hesiod <i>Theog.</i> 189.
Zeus	Father	Apollodorus 1.3.1.
Dione	Mother	Homer, <i>Iliad</i> 370. Apollodorus 1.3.1.
Erinyes	Sisters	Hesiod <i>Theog.</i> 190.
Giants	Brother/Sister	Hesiod <i>Theog.</i> 190.
Aeneas by Anchises	Son	Homer <i>Iliad</i> 5.313.
Lyrus by Anchises	Son	Apollodorus 3.12.2.
Eros	Son	Pausanias 9.27.2.
Harmonia by Ares	Daughter	Apollodorus 3.4.2.
Priapus	Son	Pausanias 9.31.2.



Family Tree

Using the information from the Encyclopedia entry for Aphrodite or from the above chart, student should create a family tree for Aphrodite like the one below. Notice that separate trees may need to be created to include all the relevant family members. Student should devise their own symbols that denote: relation, unknown parentage, sex, etc.



Atlas Project

Temples, sanctuaries and precincts of Aphrodite appear all over the Greek world. As a demonstration of how the wide spread influence of Aphrodite, students should plot the sites listed below. This will also serve as practice in the use of the Atlas Link.

Some of the sites in the list do not appear as site names in the Atlas site list. Students will have to use texts and outside resources to find these sites.

Akragas, Athens, Caria, Cephale, Conon, Coliad, Cythera, Delos, Dodona, Eleusis, Elis, Enna, Epidauros, Megara, Messenia, Locri, Oropus, Piraeus.



The Many Faces of Aphrodite

As the goddess of love, Aphrodite has a reputation in ancient Greek texts as both a positive and a negative force. Aphrodite can stand for purity and what the Greeks considered the common act of sexual intercourse. Students should look that following primary text entries for Aphrodite that deal with her personality. The anthropomorphic version of Aphrodite possesses all manner of allurements that can be both good and bad. Students should investigate the many aspects of Aphrodite's personality starting with the textual examples provided below.

Positive

Euripides, *Alcestis* line 790 - In this play, Herakles refers to Aphrodite as the "sweetest gods to mortals."

Euripides, *Bacchae* line 774 - A messenger says that without wine there is no pleasure for men. These pleasures include the act of "Aphrodite," or love making.

Homer *Iliad* Book 5.313-316 - Here she is the maternal figure as she shelters Aeneas, her son, against the throws of the Greeks.

Homer *Iliad* Book 5.370 - Aphrodite acts as a child when Diomedes wounds her in battle and she runs to her mother for support.

Homer *Iliad* Book 14.215 - Aphrodite passed the broidered zone that holds all allurements on to Hera so that Hera can seduce Zeus.

Homer *Iliad* Book 23.185 - Aphrodite protects Hektor's body from the tearing of dogs and Achilles wrath.

Pausanias, *Guide to Greece* 2.32.7 - Aphrodite Nymphia (Bridal), made by Theseus when he took Helen as his wife.

Pausanias, *Guide to Greece* 9.16.4 - "Harmonia gave to Aphrodite the surname of Heavenly to signify a love pure and free from bodily lust; that of Common, to denote sexual intercourse; the third, that of Rejecter, that mankind might reject unlawful passion and sinful acts."

Negative

Aristotle, *Nicomachean Ethics* 1149b - Aristotle refers to Aphrodite and the crafty desire she puts in the hearts of men as disgraceful. The unrestraint she causes is a vice.

Bacchylides, *Ode 17* line 115 - Bacchylides attaches the epithet of "Deceptive" to the name of Aphrodite. He uses the Greek word "δολίος" that can mean crafty, deceitful and treacherous.

Euripides, *Andromache* line 288 - The chorus calls the words of Aphrodite destructive since they lead to the destruction of Troy.

Euripides, *Hippolytus* lines 10-15 - Aphrodite denounces Hippolytus who shuns her and believes her to be the basest of the gods.

Hesiod *Works and Days* 65 - Hesiod describes the making of Pandora at which



Aphrodite gives grace and “cruel longing and cares that weary the limbs” to Pandora.

Homer *Odyssey* Book 4.260 - Aphrodite blinded Helen so that she left behind her child, husband and homeland for the love of another man.

Homer *Odyssey* Book 8.266 - This is the story of Ares and Aphrodite’s affair.

Pausanias, *Guide to Greece* 1.40.6 - Known as Aphrodite Epistrophia (She who turns men to love).

Pausanias, *Guide to Greece* 9.16.4 - “Harmonia gave to Aphrodite the surname of Heavenly to signify a love pure and free from bodily lust; that of Common, to denote sexual intercourse; the third, that of Rejecter, that mankind might reject unlawful passion and sinful acts.”



Epithets

The names of gods and goddesses are often accompanied by a finite number of traditional epithets that describe the personality or associations of the divinity. Below is a list of epithets and their Greek equivalents associated with Aphrodite. Students should do their own investigation for the epithets of Aphrodite and then check their findings against this chart. Additions should be made to the chart as necessary. Students can then form a better understanding of how the Greeks and other cultures viewed the nature of their gods and goddesses from the list of epithets they create and to which they add.

Epithet

Laughter Loving

Rich in Gold

Golden
Rhetoric 1413a.

Fair

Dark-Eyed

Silver Footed

Deceptive

Garland-loving

Rich-crowned

Text

Homer *Iliad & Odyssey*.

Homer *Iliad & Odyssey*.

Homer *Iliad & Odyssey*; Aristotle,

Homer *Iliad & Odyssey*.

Pindar *Pythian Ode* 6.

Pindar *Pythian Ode* 9.

Bacchylides, *Ode* 17 line 115.

Homeric Hymn 2, line 103.

Homeric Hymn 5, line 287.



Surnames

As an alternative to investigating the epithets of Aphrodite, student can look for the surnames that the goddess has earned in different areas of Greece and in different countries. Students should try to discern why a given surname is given to Aphrodite. Some names are given for obvious reason but other, like Limenia (of the Harbor), are not as easily explained.

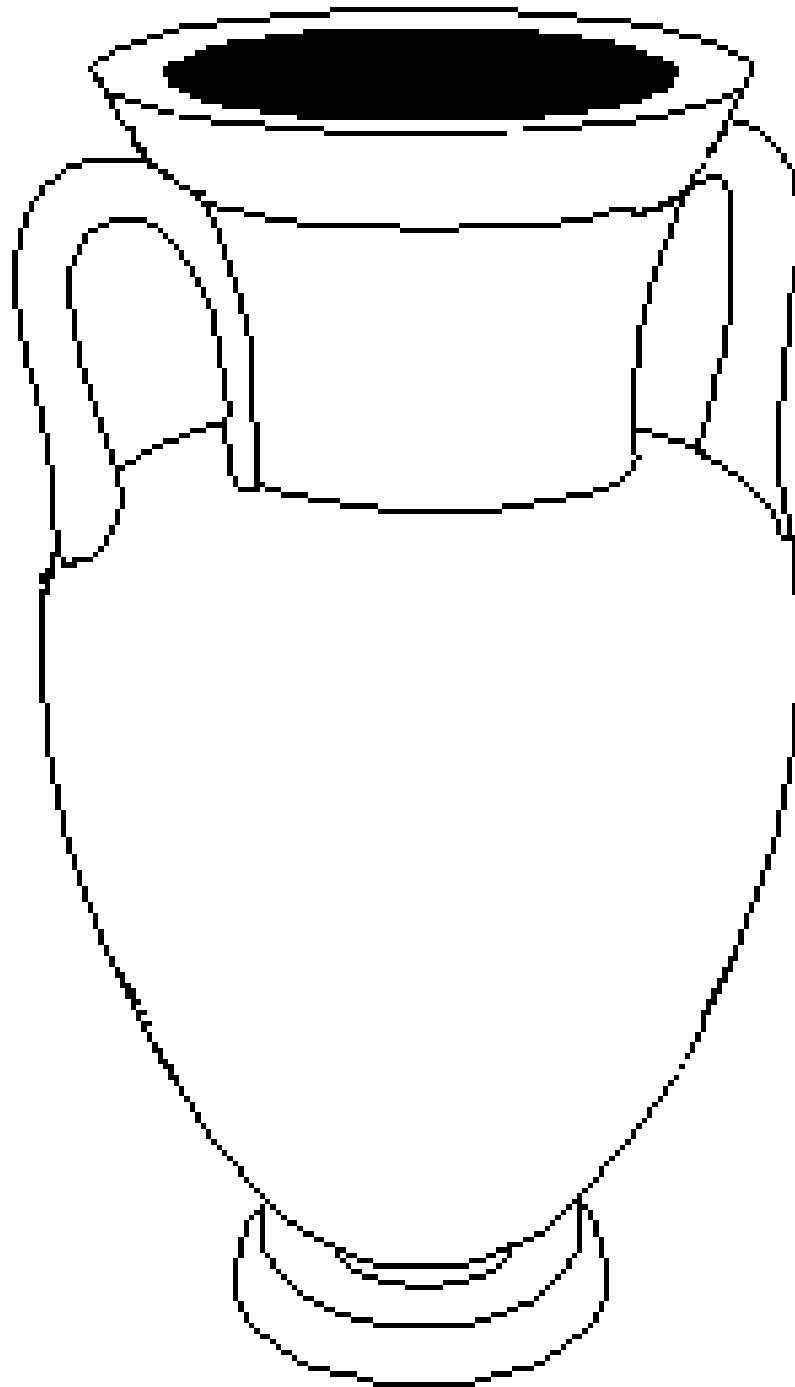
Below is a through list of Aphrodite's surnames. Pausanias' *Guide to Greece* is essential when looking for alternative surnames for any god or goddess. An explanation for the use of a particular surname is often provided.

Surname	Text
Aphrodite Doritis (Bountiful)	Pausanias 1.3.1.
Aphrodite Acraea (Of the Height)	Pausanias 1.3.1.
Aphrodite Euploia (Fair Voyage)	Pausanias 1.3.1.
Aphrodite Pandemos (Common)	Pausanias 1.22.3.
Aphrodite Epistrophia (She who turns men to love)	Pausanias 1.40.6
Aphrodite Praxis (Action)	Pausanias 1.43.6.
Aphrodite Spy	Pausanias 2.32.3.
Aphrodite Nymphia (Bridal)	Pausanias 2.32.7.
Aphrodite Pontia (of the Deep Sea)	Pausanias 2.34.11-12.
Aphrodite Limenia (of the Harbor)	Pausanias 2.34.11-12.
Aphrodite Areia (Warlike)	Pausanias 3.17.5.
Aphrodite Ambologera (Postponer of Old Age)	Pausanias 3.18.1.
Aphrodite Migonitis (Union)	Pausanias 3.22.1.
Aphrodite Urania (the Heavenly)	Pausanias 3.23.1.
Black Aphrodite	Pausanias 8.6.5.
Aphrodite Common	Pausanias 9.16.4.
Aphrodite Rejecter	Pausanias 9.16.4.



Create a Vase

Use the information in the Pottery Catalog to create a vase depicting Aphrodite in a familiar mythical scene or in scene that you create. Students should use the vases on which Aphrodite appears as their models. All the vases on which Aphrodite appears can be found through the Object Keywords Search. Students should explain on the back of their drawing why they chose to portray Aphrodite in this manner.



Associated Items and Beings

A god or goddess alone is inadequately defined since the people, beings, animals and things associate with a god or goddess say a lot about them. Through visual aids and texts, students can learn about the whole god or goddess by the items, people, beings, animals and things that accompany them or that are used in the exploits. Below are citations for selected vases, coins, sculpture and text that demonstrate and explain the people, beings, animals and things associated with Aphrodite. Each representative vase, coin and sculpture has been selected for its image clarity and description.

People

- Dione** - Parthenon East Pediment Dione with Aphrodite.
Homer *Iliad* 5.370 Aphrodite on the knees of her mother.
Apollodorus 1.3.1 daughter of Zeus and Dione.
- Aeneas** - Boston 97.368 Aphrodite rescuing Aeneas from Diomedes.
- Ares** - Homer *Odyssey* 8.266 story of Ares and Aphrodite's affair.
- Eros** - Dewing 2488 Eros with Aphrodite.
Parthenon EF.6.38-42 Eros holding parasol with Aphrodite.
Parthenon, East Frieze slab 6 Aphrodite and Eros.
Boston 01.8032 Eros attends the birth of Aphrodite.
Harvard 1960.347 - Eros flies towards Aphrodite with a wreath.
Cincinnati 1962.386-388 Aphrodite sends little Eros to Helen.
Euripides, *Hippolytus* lines 525-532, 537-540.
Euripides, *Hippolytus* lines 1268-1281.
Pausanias, 2.5.1 appear armed with a bow with Aphrodite.
Pausanias 9.27.1 the son of Aphrodite.
- Adonis** - Apollodorus 1.3.3 Aphrodite caused Clio to love Adonis.
Apollodorus 3.14.4 Adonis lives with Aphrodite.

Animals

- Goat** - Plutarch, *Theseus* 18.2 Theseus sacrificed she-goat to Aphrodite.
- Pegasus** - Dewing 1783 from Corinth with Pegasus.

Things

- Broidered Zone** - Homer *Iliad* Book 14 on her bosom.
- Rose** - Pausanias 6.24.7.
- Myrtle** - Pausanias 6.24.7.



The Foreign Aphrodite

Like most gods and goddesses, Aphrodite has foreign counterparts in other cultures. Students should choose one of the alternative names for Aphrodite below and investigate it. Some information can be found in *Perseus* but students will also have to look outside the program for more information.

Foreign Name	Whose	Text
Mylitta	Assyrians	Herodotus 1.199.3
Alilat	Arabians	Herodotus 1.131.1
Mitra	Persians	Herodotus 1.131.1
Argimpasa	Scythians	Herodotus 4.59.2

*For other local cults under various names see Herodotus 1.105, 1.131, 1.199, 3.8, 4.59, 4.67.



Eros

Eros, like Aphrodite, has two myths of origin associated with him. The artistic and textual citations below tell the story of both origins. Students should try to understand why the Greeks had two stories of the birth of Eros and whether there are two different gods called Eros. They should look at the evolving roll of Eros in human affairs including the idea that equates Cupid with Eros.

Art

Dewing 2488 - Eros stands behind the chair of Aphrodite who is much larger than the naked Eros.

Parthenon EF.6.38-42 - Little Eros stands at the knee of Aphrodite holding a parasol.

Boston 01.8032 - Eros attends the birth of Aphrodite.

Harvard 1960.347 - Eros flies towards Aphrodite with a wreath. The vase description refers to Eros as the son of Aphrodite.

Texts

Aristophanes, *Birds* line 574 - Pisthetaerus names the gods who have wings, the list includes Eros.

Aristophanes, *Birds* lines 685-707 - The leader of the Bird chorus explains the origin of Eros and birds. He says that Eros was the child of Erebus and Night who sprang from Erebus with golden wings. Eros mated with Chaos and the race of birds was born. The chorus leader claims that birds, as gifts of love, assist lovers in winning the heart of their beloved.

Euripides, *Hippolytus* lines 525-532, 537-540 - The chorus refers to Eros as the god of love and calls his Zeus' son who hurls the "shafts" of Aphrodite. Later the chorus calls Eros mankind's "despot who holds the keys to the sweet chambers of Aphrodite."

Euripides, *Hippolytus* lines 1268-1281 - Eros, the god with golden and multi-colored wings, flies at the side of Aphrodite.

Homeric Hymn 4: To Hermes, line 184 - The Homeric Hymn refers to "Eros the early born."

Hesiod, *Theogony* line 120 - Hesiod claims that Eros was one of the very first gods in existence along with Chaos, Earth and Tartarus. Eros has a "limb loosening" effect over both men and gods thus ultimate control over their lives.

Pausanias, *Guide to Greece* 5.11.8 - Pausanias describes a statue in which Eros is receiving Aphrodite as she rises from the foam of the sea.

Pausanias, *Guide to Greece* 9.27.2 - Pausanias says that most men consider Love (Eros) to be the youngest of the gods and the son of Aphrodite.

Plato, *Phaedrus* 242d-242e - Socrates asks whether Phaedrus believes Eros is the son of Aphrodite. Phaedrus has denounced this fact in two other speeches.

Plutarch, *Alcibiades* 16.2 - Plutarch describes a shield device of Eros throwing a thunder bolt, a symbol of Zeus.

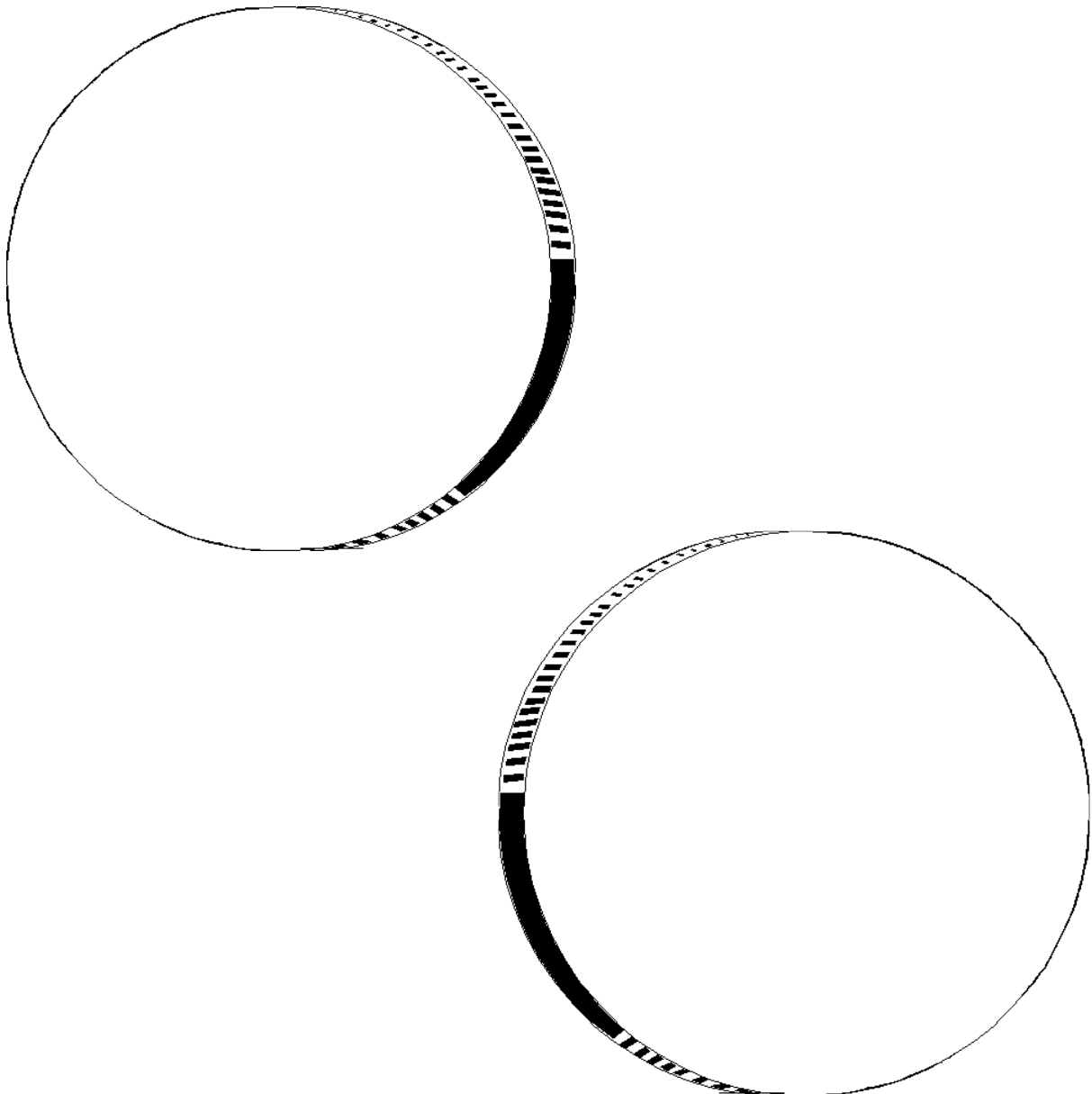
Sophocles, *Trachiniae* line 443 - Deianeira says that Eros rules all the gods as much as he rules her.



Create a Coin

Students should look at the coins on which Aphrodite appears. They should make note of who and what appears on the coins with Aphrodite either on the same side as Aphrodite or on the opposite side. Students should also investigate items, animals and beings that are associated with Aphrodite. With this information in mind, students should create a coin on which Aphrodite and an associated item, animal or being appears.

Students should use the coin outlines provided to draw their coins. They should provide reason why they chose to a specific being, person, animal or thing to accompany Aphrodite on the coin.



Aphrodite in Art and Literature*

Art

The Feast of the Gods, by Giovanni Bellini, 1514.

Aurora, artist unknown, ca. 1815.

Venus and Adonis, by Titan.

The Death of Adonis, by Ribera.

The Judgement of Paris, by Lucas Cranach the Elder.

Literature

Poem 63, Catallus.

Metamorphoses, Ovid.

*References: Powell, Barry B. *Classical Myth*. Prentice Hall: New Jersey, 1995.
Lenardon, Robert J. *Classical Mythology*. Longman Press: New York, 1991.

Path Suggestions

A Path is a sequence of locations in *Perseus* stored on Path Cards by the creator. The Path card shows all locations saved as a Path in sequential order from left to right. Each Path location is represented by a Link icon in which that location is found. A Path allows the Path user to learn about a topic through a series of stops, each one building on the previous one. Paths can be of great benefit to a new *Perseus* user introducing her/him to what *Perseus* has to offer.

Path assembly is easy when you work from the Aphrodite *Knowledge Builder™*. Use the *Knowledge Builder™* for Aphrodite to make a general Path. Include a Path step for each citations from the Aphrodite *Knowledge Builder™* mentioned in the directions and then add your Path notes pointing out what is relevant to what you are reading or discussing in class. Path directions are available as a *Knowledge Builder™*, see the last page of this *Teacher's Companion™* for details.

Use the Assignments on the previous pages to build Paths associated with word analysis, art and archaeology and Primary Text evaluation. This is an excellent way to get students to think about a subject and to bring their own experiences and perceptions into their work.



Appendix A

These exercises may be given as in-class or out-of-class assignments. The exercises will take between thirty (30) minutes and an hour to complete depending on the student's computer skills. An answer key follows each practice exercise. Make sure that you give the students a thorough introduction to *Perseus* before having them attempt either exercise.

Exercise I

You will be asked to answer basic questions the answer to which you will find in *Perseus* without too much searching.

1. Name two ways to get to the Site Index.
 1. _____
 2. _____
2. Locate the three (3) main buildings at the site of Eleusis. (Hint: look at the Large site plan and the site description.)
 1. _____
 2. _____
 3. _____
3. Find one vase, one sculpture and one coin on which one of the following heroes appears: Perseus or Ajax. Fill in the information as requested below.

Vase

Museum Number (i.e. London 1983.01.176) _____
Period _____
Excavations Date _____

Sculpture

Museum Number _____
Date _____
Material _____

Coin

Museum Number _____
Denomination _____
Metal _____

4. Find the Encyclopedia entry for "Theater" and list five of the terms from the "See Also" column.
 1. _____
 2. _____
 3. _____
 4. _____
 5. _____



5. Use the English Word Search to find the word “god” in the Historical Overview (Overview). List 5 of the citations.

1. _____
2. _____
3. _____
4. _____
5. _____



Key to Exercise I

1. a) From the *Perseus* Gateway, go to the Art & Archaeology table of contents and choose a site index.
b) Select "Sites" from the pop-up menu under Links at the top of the screen.
2. 1. Kallichoron or sacred well.
2. The cave of Pluto adjacent to a triangular court.
3. The Telesterion of Demeter.
3. Look at the follow vases, coins and sculpture for the answer to each question.

Perseus

Vases - Baltimore, Hopkins AIA B5, London B471, Malibu 86.AE.146.

Coins - BCMA 1923.119.9, Dewing 1213.

Sculpture - Athens Br. 13396.

Ajax

Vases - Florence 4209, London B193, Malibu 86.AE.286, Munich 1470.

Coins - Dewing 1476, Dewing 1478.

Sculpture - Aegina E 8, Aegina W 2, Aegina W 4, Aegina W 9, Aegina West Pediment 2, Aegina W 10, Aegina W 4, Aegina W 9.

4. Five of the following terms: Cavea, Cunei, Diazomata, Episkenion, Hyposkenion, Kerkis, Logeion, Orchestra, Theatron, Parodos, Paraskenion, Prohedria, Proskenion, Skene, Theologeion, Thymele, Thyromata.

5. Five of the following citations:

5.1 The Characteristics of the City State (*Polis*), **5.12** The Oracle at Delphi and Colonization, **5.25** Public Slaves, **6.18** Tyrants and Popular Support, **6.26** Solon and Democracy, **8.2.1** The Resources of Persia, **8.2.2** Persian Religion, **8.3.1** Croesus of Lydia and the Ionian Greeks, **9.1.4** Finances of the Alliance (Delian League), **9.4.7** The Significance of the Parthenon Frieze, **10.1** The Outlines of Greek Religion in the Classical Period, **10.1.2** The Gods and Human Behavior, **10.1.5.1** Large Animal Sacrifice, **10.1.8** Belief and Ritual, **10.2** The Development of Athenian Tragedy, **10.2.2** The Performance of Tragedy, **10.3.2** Private Sculptural Commissions, **12.1.2.1** Immediate Causes of War, **15.6** The Platonic Demiurge, **15.14** Aristotle of Slaves and Women, **16.11** Alexander in Egypt, **16.16** Alexander's Last Plans, **16.18** The Death of Alexander.



Task Oriented Exercise

Exercise II

1. Look closely at the vases Harvard 1960.312 and London B193. Read the description for each vase. List the similarities between the two vases and the differences.

Differences

1. _____
2. _____
3. _____
4. _____
5. _____

Similarities

1. _____
2. _____
3. _____
4. _____

2. Using the English Word Search, find five instances of the word "friend" in the works of Sophocles' play, *Electra*.

1. _____
2. _____
3. _____
4. _____
5. _____

3. Plot the following sites on the Atlas map and answer the questions below.

Athens, Sparta, Pylos, Knossos, Thebes, Ithaka, Mycenae, Troy

1. Which site is closest to Athens?
2. Which site(s) is on an island?
3. What line of latitude is Athens on? (Hint: Look under the word "Atlas" at the top of the screen for help.)
4. Which direction would you travel if you went from Sparta to Troy?
5. Which one of the sites plotted is closest to Italy?

4. From the site catalog on Pylos, find out in which building the Linear B tablets were found.

1. _____

5. Find the Encyclopedia entry for Crocodile's Town. Go to the Primary Text citation "Hdt. 2.148" and read from section 1 to section 7. Summarize Herodotus' description of the Crocodile's town Labyrinth.



Group or Research Project

This assignment can be given as a directed exercise to demonstrate to students how they might go about researching a topic. The order of execution given below is only one way to reach a given goal. Since everyone uses *Perseus* differently it should be made clear that this is not the only way to research the appearance of animals on shields.

Order of execution

1. Browser Search - under 'Weapons' find 'Shield.' Look at images and descriptions of animals that appear on vases, sculpture and coins.

Example Vases

Baltimore, Hopkins AIA B8, Baltimore, Hopkins BMA 60.55.2, Boston 00.330, Boston 13.186, Boston 63.473, Boston 97.368, Boston 98.916, Florence 4209, Harvard 1960.312, London B161, London B193, London B209, London B210, London B329, Malibu 77.AE.11, Malibu 86.AE.114, Munich 2620, Munich 2688, Worcester 1966.63.

2. Look at the Encyclopedia entries for animals on shields. The Encyclopedia entries will point out stories about the shields, who possessed them and why a certain animal appears on a shield.

Encyclopedia

Shield, Cock, Lion, Dragon, Gorgon, Crab and more.

3. Look at the Primary Text information about the shields on which animals appear, searching for explanation of the use of animals on shields and their representation.

Primary Text

Apollod. 1.149 the invention of shields by Acrisius and Proetus.

Design your own shield

Symbols on Greek hoplite shields may be likened to a coat of arms. Students should choose their own animal or being and draw it on a shield outline. Shield examples can be found in the list that appears in the previous assignment.



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