

Teacher's Companion™

for *Perseus*® 2.0

Ares

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.



Ares

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 Ares, 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: *Ares, strategy, Amazon, Aphrodite,*

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	Τ. τ	t	tau
Δ. δ	d	delta	Μ. μ	m	mu	Υ. υ	u	upsilon
E. ε	e	epsilon	Ν. 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 analyzation 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.

Ares as a Positive and Negative Force

As the god of war, Ares has a reputation in ancient Greek text for begin both a positive force and a negative one. Students should look that following primary text entries for Ares that deal with his personality. The anthropomorphic version of Ares aids soldiers as they prepare for battle and cuts them down when they are weak. Ares as a negative force “pollutes reverence” as he deteriorates the behavior of men so that it equals that of unthinking animals.

Negative Force		
Author	Text	Line or Section
Aeschylus	<i>Agamemnon</i>	437.
Aeschylus	<i>Seven Against Thebes</i>	243.
Aeschylus	<i>Seven Against Thebes</i>	343.
Aeschylus	<i>Seven Against Thebes</i>	416.
Aeschylus	<i>Suppliant Maidens</i>	640.
Diodorus Siculus	<i>Book 11</i>	62.3
Diodorus Siculus	<i>Book 17</i>	100.4
Euripides	<i>Bacchae</i>	303.
Euripides	<i>Electra</i>	1260.
Hesiod	<i>Shield of Herakles</i>	190.
Hesiod	<i>Shield of Herakles</i>	427.
Homer	<i>Iliad</i>	4.435.
Homer	<i>Iliad</i>	5.777.
Homer	<i>Iliad</i>	5.890.
Homer	<i>Iliad</i>	13.569.
Homer	<i>Odyssey</i>	11.537.
Plutarch	<i>Theseus</i>	5.3.
Sophocles	<i>Electra</i>	95.
Positive Force		
Aeschylus	<i>Libation Bearers</i>	461.
Aeschylus	<i>Seven Against Thebes</i>	416.
Aristophanes	<i>Birds</i>	833.



Homer	<i>Iliad</i>	17.209.
Pindar	<i>Pythian Ode</i>	1.11.
Sophocles	<i>Antigone</i>	139.
Homer	<i>Odyssey</i>	14.216.

Questions

1. In Aeschylus' *Agamemnon* line 437, what does it mean that Ares barter the bodies of men for gold?
2. In Aeschylus' *Seven Against Thebes*, what does Aeschylus say is the food of Ares?
3. In Homer's *Iliad*, 4.435, who rages with Ares as his companions in the throws of war?
4. Homer's heroes often say that Ares and Athena put courage into their bodies. Do you think that Ares alone can put courage into a man's body or does Athena, as a positive aspect, have to be present as well? Look at Homer *Odyssey* 14.216 for an example.



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 Ares. After looking at Ares as a personality they should investigate whether Ares' rituals are as violent as what the god himself represents. 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 Ares or Ares along with other gods and goddesses.

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

1. A warrior's sacrifice and oath to Ares: **Aeschylus, *Seven Against Thebes* line 44.**
2. The people of Papremis, Egyptians, reenact the visitation of Ares with his mother. The ritual is rather violent as the reenactment includes beating priest with clubs. People often died but it was all part of the festival and ritual. See **Herodotus *History* 2.63.1-4.**
3. The Scythians make altars, shrines and sacrifices to Ares only. **Herodotus *History* 4.59.2.**
4. Scythian sacrifices to Ares include human sacrificing. The Scythians sacrifice one of every on hundred prisoners they take in battle to Ares each year. **Herodotus *History* 4.62.1-3.**
5. The Thracians worship only three gods, one being Ares. **Herodotus *History* 5.7.1.**

Questions

1. Are the rituals associated with Ares purposively violent like the god? If so how? If not, what is the reason for performing the ritual in such a manner?
2. Why would the Scythians sacrifice war prisoners to Ares?
3. Do some research on the Scythians, why might they only worship Ares? Are they particularly violent people? Do they see Ares as only a war god or does he encompass other anthropomorphic traits as well?



Family

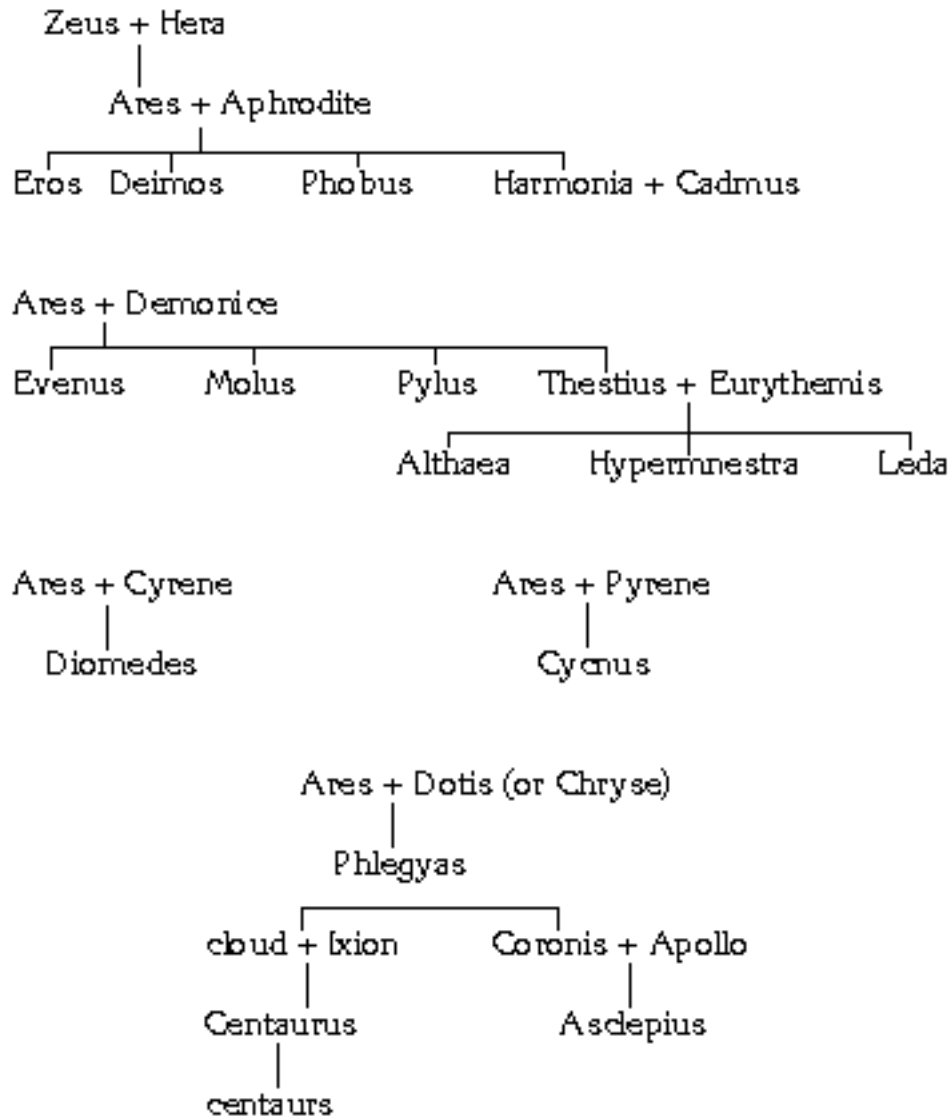
As one of the twelve main gods, Ares' relatives and offspring appear in many main stream and well-known myths. Below are the beginnings of a chart of Ares' family, including his children by various mortals and goddesses. Students should fill in the blanks to complete the chart. They can then use this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

<u>Family Member</u>	<u>Relation</u>	<u>Text</u>
Zeus	Father	Homer, <i>Iliad</i> 5.890.
Hera	Mother	Apollodorus 1.15.
Panic by Cytherea	Son/Daughter	Hesiod <i>Theog.</i> 934.
____ by Cytherea	Son/Daughter	Hesiod <i>Theog.</i> 934.
Evenus by Demonice	Son/Daughter	Apollodorus 1.63.
Molus by Demonice	Son/Daughter	Apollodorus 1.63.
Diomedes by _____	Son/Daughter	_____.
Parthenopalus by Atlanta	Son/Daughter	Apollodorus 2.403.
_____ by Argraulus	_____	Apollodorus 2.81.
Penthesilia by Otrene	Son/Daughter	Apollodorus 2.211.
Hebe	Brother/Sister	_____.
Pylus by Demonice	Son/Daughter	Apollodorus 1.63.
Hephaestus	Brother/Sister	_____.
Eileithyia	Brother/Sister	_____.
Harmonia by Aphrodite	Son/Daughter	Euripides, <i>Bacchae</i> , line 1331.
Thestius by Demonice	Son/Daughter	Apollodorus 1.63.
Dryas by _____	Son/Daughter	Apollodorus 1.67.
Ascalaphus by _____	Son/Daughter	Apollodorus ____.
Dalmenies by _____	_____	Apollodorus 1.27.
Tereus by _____	_____	Apollodorus 2.99.
_____ by _____	Son/Daughter	Apollodorus 2.315.
Phlegyas by _____	Son/Daughter	Apollodorus 2.337.
Pleuron	Son	Bacchylides, <i>Ode 20</i> line 10.



Family Tree

Using the information from the Encyclopedia entry for Ares or from the above chart, student should create a family tree for Ares 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.



Ares the Father

Ares had many offspring by many different mortals and goddesses but two sons in particular Ares held close to his heart. The fatherly role is an unlikely one for a god so bent on destruction but the following textual citations and archaeological pieces demonstrate another side of Ares, one willing to risk his existence to avenge the death of a son.

Homer, *Iliad* 15.110 - As the Trojan war rages Ares' son, Ascalaphus, is killed in battle. Ares feels sorrow.

Home, *Iliad* 15.113 - Again in the *Iliad*, following the news of his son's, Ascalaphus, death, Ares seeks revenge and will enter battle despite the threat of Zeus.

Euripides, *Alcestis*, line 503 - Herakles is fated to do battle with all the sons of Ares.

Euripides, *Bacchae*, line 1337 - Dionysos says that Ares will protect his daughter, Harmonia, and his son-in-law, Cadmus, following the fulfillment of an oracle. Ares will protect them from the vicious deeds Cadmus performs by settling them in a "blessed" place.

Euripides, *Electra* line 1260 - Ares slaughters Halirrothius who has violated his daughter.

London B329 - In another myth, Ares' son, Kyknos battles, Herakles. This vase shows this battle with Ares present backing his son. The description for the vase tells the story of the father son combination.

Worcester 1966.63 - This vase shows Ares and Kyknos. The images are clear and Ares defends his son against the approaching Herakles.



Ares and Aphrodite

Ares and Aphrodite had an adulterous affair that resulted in offspring as Homer and Hesiod describe it. The goddess of love and the god of war joined in an affair that is not only documented in the ancient Greek myths but appears on vases and sculptures as well.

Students may want to look at the relationship between the god and goddess for clues to how the Greeks considered adultery, the bonds of love and war and whether they accepted the union between Aphrodite and Ares. Below are a few places to begin this investigation. Students should notice how Ares and Aphrodite appear riding in chariots together and how a statue of Aphrodite appears in a temple of Ares.

Texts

Aeschylus, *Suppliant Maidens* line 665 - Aeschylus refers to Ares as the partner in Aphrodite's bed.

Homer, *Odyssey*, Book 8 line 268 - This is the beginning of the story of Hephaestus' plot, execution and humiliation of Ares and Aphrodite.

Apollodorus vol. 1.8.4 - Apollodorus mentions the appearance of a statue of Aphrodite in a temple of Ares in his .

Aristotle, *Politics* 1269b - Aristotle says that those who united Ares with Aphrodite in literature had good reason as a man of "martial spirit" attacks a male or female companion.

Vases

Ares and Aphrodite appear together as the wedding of Peleus and Thetis on the following vase: **London 1971.11-1.1.**

Sculpture

Athens, Agora S1882, this is a statue of Aphrodite found in a temple of Ares in Athens. Read the description for more information.

Questions

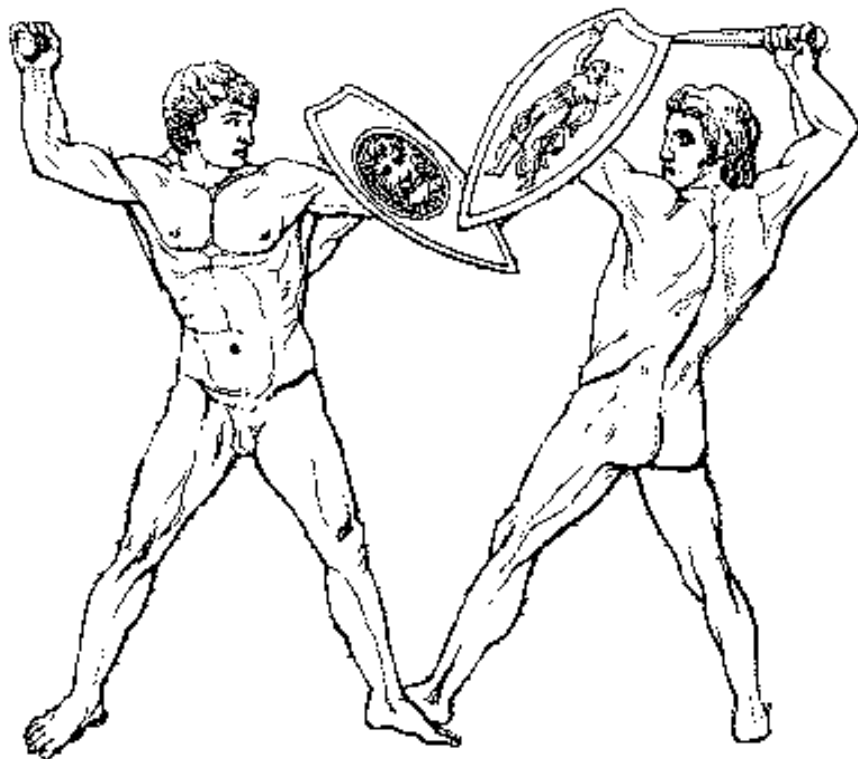
1. Is Hephaestus justified in his capturing of Ares and Aphrodite and their following humiliation? What does this say about Greek social attitudes to adultery?
2. Is evidence available to support the possible mythical marriage of Aphrodite and Ares? Where might you look to find this information?
3. Why would a statue of Aphrodite appear in a temple of Ares?
4. Look at the children of Ares and Aphrodite in myth. Do they have traits from both their mother and father? Do they do anything significant?
5. How might Love and War as embodied by Ares and Aphrodite be related in the Greek mind?



The Sounds of Ares

As the warrior entity, Ares personifies the clamor of war. Ares often gives the battle cry prior to diving into the din of battle. The battle cry finds itself as an important part of the Greek warrior tradition and the tradition of many other cultures' warrior traditions. Student should use the information below to begin an investigation into the use of the battle cry and Ares' association with it. They may want to expand their investigation outside the Greek realm and compare other war gods from other cultures with Ares and his rousing wail.

Text	Line/Section	Reference
Aeschylus <i>Seven Against Thebes</i>	115	Blast of Ares.
Aeschylus <i>Seven Against Thebes</i>	497	The war cry of a warrior which Ares inspires.
Aeschylus <i>Seven Against Thebes</i>	640	Ares is called insatiate of war cries.
Hesiod <i>Shield of Herakles</i>	105	Ares shouts.
Homer <i>Iliad</i>	5.869	Ares yells as loud as nine or ten thousand men.



Ares as a Metaphor for War and Revenge

Homer speaks of the gods as if they were physically present in war or a spirit present to watch over the progress of one enemy against another. It is not Ares who “deals the fatal blow” but a human acting in war. Ares does not actually consume the blood of humans as his food, war does. Students should investigate Ares from the point of view that he is a metaphor for war.

The Greeks rely on Ares to act in their favorite in matters of revenge as well. Students should investigate Ares as a metaphor for revenge in that he gives strength to the avenger just a he does to the warrior. Students should consider Greek attitudes of revenge and whether the reasons for war and revenge are interchangeable.

Below is a chart of textual occurrences of Ares used as a metaphor for war and Ares used as a metaphor of revenge. An investigation can begin by looking at the content of these citations.

Metaphor for War

Author	Text	Line or Section
Aeschylus	<i>Agamemnon</i>	437.
Aeschylus	<i>Seven Against Thebes</i>	243.
Aeschylus	<i>Seven Against Thebes</i>	497.
Bacchylides	<i>Ode 18</i>	59.
Bacchylides	<i>Ode 5</i>	130.
Hesiod	<i>Shield of Herakles</i>	193.
Homer	<i>Iliad</i>	5.699.
Homer	<i>Iliad</i>	5.777.
Homer	<i>Iliad</i>	17.209.
Homer	<i>Iliad</i>	24.260.
Homer	<i>Odyssey</i>	11.537.
Homer	<i>Odyssey</i>	14.216.
Sophocles	<i>Electra</i>	95.

Metaphor for Revenge

Author	Text	Line or Section
Aeschylus	<i>Libation Bearers</i>	461.
Homer	<i>Iliad</i>	15.113.
Homer	<i>Odyssey</i>	16.279.
Pindar	<i>Pythian Ode 11</i>	36.



Questions

1. Look at Hesiod's *Shield of Herakles*, line 193 and read the description of Ares on the shield. What does this visual metaphor say to you? Why might the depicted scene be so graphic?
2. How are war and revenge associated?
3. How is the Greek way of war different from modern warfare in its goals? Look at Aeschylus' *Agamemnon* line 437 for a place to begin to consider this question.
4. What does Orestes mean in the *Libation Bearers* line 461, when he talks about "Ares encountering Ares?" Does he consider himself justified in his act of revenge?
5. Is it natural for all parents to want to seek revenge for the death of their child?



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 Ares. Students should do their own investigation for the epithets of Ares 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	Text
God of the Golden Helmet	Aeschylus, <i>Seven Against Thebes</i> , 106.
Shield-Piercer	Hesiod <i>Theogony</i> 934-36.
Sacker of Towns	Hesiod <i>Theogony</i> 934-36.
Man-Slayer	Homer <i>Iliad</i> 4.436.
Brazen	Homer <i>Iliad</i> 5.896.
Horse-god	Pausanias 5.15.6.
Gynaecothoenos (He who entertains women)	Pausanias 8.48.4.

This is a list of Greek words and definitions also associated with Ares.

ἀνδροφόνος	<i>man-slaying, man-slaughter (by later authors).</i>
βρισάριματος	<i>chariot-loading.</i>
πτολίπορθος	<i>sacking or wasting cities.</i>
Ἄρηφιλος	<i>dear to Ares, epitaph for Menelaus.</i>
βροτολοιγός	<i>plague of man, bane of men, of Ares, Hom.</i>
τειχεσιπλήτης	<i>approacher of walls, i. e. stormer of cities.</i>
θοῦρο	<i>rushing, raging, impetuous, furious.</i>
θοός	<i>swift.</i>
ἐγχεσπαιλος	<i>wielding the spear.</i>
ὄβριμος	<i>strong, mighty.</i>
λασσός	<i>rousing or stirring nations.</i>
ρίνοτόρος	<i>shield-piercing.</i>
μιαφόνος	<i>bloodstained, bloody.</i>
ἀβηλος	<i>making unseen, annihilating, destroying.</i>
καρπερόθυμος	<i>stout-hearted.</i>
δικωξιππος	<i>horse-driving.</i>

How did each epithet come to be applied to Ares? By looking at the text in which an epithet is found you will often find a story explaining the origin of the epithet.



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 Ares. Each representative citation has been selected for its image clarity and description.

People

- Aphrodite** - London 1071.11-1.1 (vase).
Aeschylus *Suppliant Maidens* line 665. (text)
Homer's *Odyssey*, book 8 line 268. (text)
Apollodorus *Guide to Greece*: vol. 1.8.4. (text)
Athens, Agora S1882. (sculpture)
- Kyknos** - London B329. (vase)
Worcester 1966.63. (vase)

Items

- Chariot** - Hesiod *Shield of Herakles*, line 190. (text)
Dewing 2664. (coin)
Dewing 971. (coin)
BCMA 1914.6.1. (coin)
Florence 4209. (vase)
Harvard 1925.30.125. (vase)
Harvard 1960.317. (vase)
London E224. (vase)
Parthenon, North Frieze slab 18. (sculpture)
- *Weapons** - Aeschylus *Agamemnon*, the two handled whip. (text)
Aeschylus *Libation Bearers*, line 160 the Scythian bow. (text)
Herodotus 7.76.1, the Pisidians war gear. (text)
Homer *Iliad* 4.150, Ares bow made from an ibex horn. (text)
Munich 2520, bow. (vase)

*Weapons and armor available in *Perseus*: arrow, bow, club, cuirass, greave, helmet, javelin, knife, panoply, quiver, scabbard, sheath, shield, spear sword.



Women in War

Ares had an Amazonian daughter, Penthesilia, and favored the Amazon, Hippolyte in battle. A look at the idea of women in war will offer some insight into the role of women in war and the character of women in a warring situation. Women were often the unwitting victims of war whether they lose a husband, son or brother. They were also the heroes of war since in some instances they too had to fight. Students should investigate women's roles on war and the idea of Ares in their hearts as he appears in the hearts of men.

Below are some examples of women in war and their relationship specifically with Ares. The information below should be used as a jumping off point from which students can begin their own investigations.

Women

Aeschylus *Suppliant Maidens*, line 749 - an abandon woman has not Ares in her.

Apollodorus 2.5.7 Hippolyte wears the belt of Ares since she is the best at war.

Homer *Iliad* 21.406 In this scene Athena proves herself more powerful than Ares in war.

Pausanias 2.32.9 Before this place is a temple of Ares, for here also did Theseus conquer the Amazons in battle.

Pausanias 8.48.4-5 The women of Tegea defend their town against the Spartans and sacrifice to Ares offering none of the sacrificial meat to the men of their town.

Sophocles *Electra*, line 1243 Orestes says that Ares dwells in the hearts of women, too.

Students should perform Browser searches for women and Amazons to see how they enter into the war scenes. They should pay close attention to the Amazonomachy and to arming scenes.



Ares in Art and Literature*

Art

The Adultery of Aphrodite and Ares, Museo Archeologico Nazionale, Naples. Roman fresco from Pompeii.

The Sacrifice of Iphigenia, Museo Archeologico Nazionale, Naples. Roman fresco from Pompeii.

Mars and Rhea Silva, by Peter Paul Rubens.

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

Literature

Fasti by 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 Ares *Knowledge Builder™*. Use the *Knowledge Builder™* for Ares to make a general Path. Include a Path step for each citations from the Ares *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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