

Teacher's Companion™

for *Perseus*® 2.0

Artemis

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.



Artemis

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 Artemis, 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: *Artemis, Callisto, Apollo, Niobe, .*

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	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 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.

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 Artemis. Students should do their own investigation for the epithets of Artemis and then check their findings against this chart. Addition 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	Meaning
χρυσάορος	<i>with sword of gold, epith. of Apollo and other gods.</i>
ισχαιρα	<i>arrow-pourer, shooter of arrows.</i>
χρυσήνιος	<i>with reins of gold.</i>
χρυσόθρονος	<i>of the golden-throne</i>
χρυσηλάκας	<i>with spindle of gold.</i>
κελαδεινός	<i>sounding, noisy.</i>
πότνια θηρών	<i>queen of wild beast.</i>
Ἄγροτέρα	<i>fond of the chase, the Huntress.</i>
ἀγνός	<i>undefiled, chaste, pure.</i>
εὐπλόκαμος	<i>fair-tressed.</i>
ἄδμητος αἰεί	<i>forever unwedded.</i>



Surnames

As an alternative to investigating the epithets of Artemis, 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 Artemis.

Below is a through list of Artemis' 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. Students should fill in the volume, section and line number where mention of each surname is made.

Surname

Artemis Agrotera (the Huntress)
Brauronian Artemis
Tauric Artemis
Artemis Leucophryne
Artemis Ariste (Best)
Artemis Calliste (Fairest)
Artemis Light-bearer
Artemis Amarysia
Artemis of the Portal
Artemis Saviour
Artemis Ephesian
Artemis Patroa (Paternal)
Artemis Pheraea
Artemis Persuasion
Artemis Orthia (of the Steep)
Artemis Coryphaea (of the Peak)
Artemis Lycea (Wolfish)
Artemis Iphigenia
Artemis Caryatis (Walnut tree)
Artemis Aiginaea (Goat-goddess?)
Artemis Issori
Artemis Leader
Artemis Orthia (Upright)
Artemis Anaetis
Artemis Cnagia
Artemis Dereatis
Artemis Limnatis (Of the Lake)
Artemis called Daphnaea (of the laurel)
Artemis Dictynna
Artemis Astrateia
Artemis Bringer of Light
Artemis "Nurse of Children"
Artemis Coccoca
Artemis Alpheiaea
Artemis Elaphiaea

Text

Pausanias 1.19.6.
Pausanias 1.23.7.
Pausanias 1.23.7.
Pausanias 1.26.4.
Pausanias 1.29.2.
Pausanias 1.29.2.
Pausanias 1.31.4.
Pausanias 1.31.5.
Pausanias 1.38.6.
Pausanias 1.40.2.
Pausanias 2.3.3.
Pausanias 2.9.6.
Pausanias 2.10.7.
Pausanias 2.21.1.
Pausanias 2.24.5.
Pausanias 2.27.2.
Pausanias 2.31.1.
Pausanias 2.35.1.
Pausanias 3.10.7.
Pausanias 3.14.2.
Pausanias 3.14.2.
Pausanias 3.14.6.
Pausanias 3.16.7.
Pausanias 3.16.9.
Pausanias 3.18.4.
Pausanias 3.20.7.
Pausanias 3.23.10.
Pausanias 3.24.8.
Pausanias 3.24.9.
Pausanias 3.25.3.
Pausanias 4.31.10.
Pausanias 4.34.6.
Pausanias 5.15.7.
Pausanias 6.22.10.
Pausanias 6.22.11.



Artemis Philomeirax
Artemis Laphria
Artemis Triclaria
Artemis Hymnia
Artemis Horse-finder
Artemis Pyronia (Fire-goddess)
Artemis Cnaclesia

Pausanias 6.23.8.
Pausanias 7.1218.8
Pausanias 7.19.1-3.
Pausanias 8.5.10.
Pausanias 8.14.5.
Pausanias 8.15.9.
Pausanias 8.23.3.



Artemis' Alter Egos

Artemis became associated with the moon in Classical times, the opposite of her brother, Apollo, the sun god. In turn the identification of Artemis with the moon linked her to the goddesses Hecate and Selene. Despite the moon's pure, white nature, Hecate and Selene do not represent this side of it. Selene, the moon goddess, fell in love with Endymion and preserved him in perpetual sleep for her own. Hecate is the goddess of fertility who lives in the Underworld. She is closely linked to witchcraft, black magic and darkness. Artemis as Hecate or Selene no longer represents a virginal figure.

Students should investigate the stories of Hecate and Selene. They should recognize their Classical association with Artemis and their independence as divine entities.

Artemis

Aeschylus *Suppliant Maidens* 1030 - Aeschylus' chorus hopes that "pure" Artemis looks upon the group of maidens with compassion and that Aphrodite (Cythera) never bring marriage to them.

Plutarch, *Aristides* 20.6 - Eucleia was considered to be another name for Artemis. She died a virgin and received "divine honors" among the Boeotians and Locrians. An altar and an image of Eucleia were built in every market place at which brides and bridegrooms would sacrifice.

Apollodorus 1.4.1 - Apollodorus says that Artemis remained a virgin and devoted her time to hunting.

Parthenon EF.6.38-42 - Artemis is shown pulling up her dress in an act of modesty.

Brauron, Site Description - "According to myth, the rites and cult statue of Artemis (who was particularly connected with childbirth and was worshipped chiefly by women) were brought to Attica from Scythia (Crimea) by Iphigeneia and Orestes."

Pausanias 6.22.9 - Alpheius fell in love with Artemis but realized that she would never marry him. He plotted violence against her as a result of his rejection. Artemis became suspicious of the plot while holding an all-night dance with the nymphs. The goddess had each woman cover her face with mud so that they could not be told apart. When Alpheius came upon the revelry he could not tell which maiden was the goddess so he gave up on his plan to harm her.

Hecate

Hesiod *Theogony* 409-452 - Zeus honored Hecate above all others and gave her a part in the Earth and sea. She is honored by the gods as a whole. If a man should pray to Hecate and Poseidon, together, he will make a great catch, only to lose it again if Hecate wills it. She also works with Hermes to increase the number of a man's livestock. Zeus made her the nurse of children after they were born.

*Note: In the list of surnames for Artemis is one "Nurse of Children." The Greek words in the *Theogony* and in Pausanias' text should be compared.



Homeric Hymn 2: To Demeter - The hymn refers to Hecate as “tender-hearted Hecate.”

Pausanias 1.43.1 - A “Catalogue of Women” says that Iphigenia did not die but became Hecate by the will of Artemis.

Pausanias 2.302 - The Aeginetans worship Hecate and celebrate mystic rites in her honor every year. These rites they believe Orpheus established.

Strabo, *The Geography*, 10.3.10 - Strabo says that the Greeks assigned to Hecate, among other gods, “everything of an orgiastic or Bacchic or choral nature, as well as the mystic element in initiations.”

Athens, Triangular Shrine - This shrine may be dedicated to Hecate since her shrines were often found at crossroads.

Selene

Apollodorus 1.7.5 - The Moon fell in love with Endymion and Zeus told him to choose what he would like to be. Endymion chose to sleep forever during which time he would remain ageless and deathless.

Hesiod *Theogony* 371-374 - Together Theia and Hyperion had Helios (Sun), Selene (Moon) and Eos (Dawn) all of whom live in the sky.

Homeric Hymn 32: To Selene, et al. - Selene is described as the moon in this hymn.

Pausanias 5.1.4 - It is said that the Moon fell in love with Endymion and together they had fifty daughters.

Athens 3990 - This is a circular sculpture of a goddess that is possibly Selene based on the circle as the shape of the moon.



The Avenging Goddess

Artemis was not one to allow a misdeed to go unpunished. She sought revenge in its deadliest form in answer to a boast or a mistake. Students should investigate the vengeance Artemis takes on Niobe, Actaeon and others. They should decide whether the punishments Artemis exacted were fair or extreme to the ancient mind.

1. **Niobe** - Niobe once boasted that her lineage was more noble than Artemis' mother, Leto's.

Apollodorus 3.5.6 - Once Niobe's children were destroyed, all but a few, Niobe was turned to a stone that wept tears night and day.

Aristotle, *Nicomachean Ethics* 1148a - Plato says that parental care for children is important but should not be taken to the point of "vying with the gods."

Homer *Iliad* 24.602-617 - Apollo slew the sons of Niobe while Artemis slew the daughters as punishment for Niobe's boast.

Pausanias 1.21.3 - Pausanias claims to have seen Niobe as a rock on Mount Sipylus.

2. **Actaeon** - Actaeon had the misfortune of wandering onto Artemis' bathing site. Having seen her naked, Artemis turned him into a deer and made his own dogs kill him.

Apollodorus 3.4.4 - Actaeon sees Artemis naked while she bathed. She transforms him into a deer and drives his fifty dogs wild so that they devour him.

Euripides, *Bacchae* lines 330-340, 1290 - Kadmos relates the story of Actaeon being torn apart by his hounds as a result of his boast.

Pausanias 9.2.3 - Pausanias describes a place called the bed of Actaeon on which he slept, tired from hunting. The spring near the bed is where Actaeon happened to see Artemis bathing. Pausanias quotes Stesichorus of Himera for saying that Artemis placed a deer skin around Actaeon's shoulders so that his dogs would kill him.

Boston 00.346 - This vase depicts the death of Actaeon, his hounds attack him and Artemis prepares to shoot him with an arrow.

Harvard 1960.367 - Scene where Actaeon's hounds kill him.

Dewing 2237 - The head of Actaeon.

3. **The Aloads** - Otus and Ephialtes, the sons of Poseidon who at nine years old, nine cubits broad and nine fathoms high they decided to fight the gods of Olympus.

Apollodorus 1.7.4 - Otus fell in love with Artemis but she killed him after learning his intent. Artemis never laid a hand on either brother but instead caused one another to kill each other.



4. **Oeneus** - Oeneus forgets to sacrifice to Artemis when making an offering of the first crops of the season.

Apollodorus 1.8.2 - Out of all the gods, Oeneus forgot to sacrifice the first crops to Artemis alone. Artemis sent a huge boar to prevent the land of Oeneus from being sown. The boar also destroyed the cattle and people.

Homer *Iliad* 9.533 - Artemis sent a plague against Oeneus and his people since he did not offer her the first-fruits of his harvest. The other gods feasted on hecatombs but Artemis had none.

5. **Admetus** - Admetus forgot to sacrifice to Artemis when performing the sacrifices at his wedding.

Apollodorus 1.9.15 - Admetus forgot to sacrifice to Artemis when performing the sacrifices at his wedding. When he went into his wedding chamber it was filled with snakes. To appease the goddess, when Admetus was about to die, he had to obtain a favor from someone willing to die in his place. This ended up being his wife, Alcestis.

6. **Adonis** - Adonis was born from his mother who was a tree. His beauty surpassed other mortals and both Aphrodite and Persephone fell in love with him.

Apollodorus 3.14.4 - Adonis, when just a boy, was wounded and killed in a hunting accident by a boar. His death was Artemis' revenge.

Malibu 81.AE.78 - Adonis with Eros and Aphrodite.

7. **Broteas** - Broteas, a hunter did not make offerings in honor Artemis. He boasted that fire could not hurt him. Artemis drove him mad so that he threw himself into a fire.

Apollodorus *Epitome* 2.2 - "Broteas, a hunter, did not honor Artemis, and said that even fire could not hurt him. So he went mad and threw himself into fire."

8. **House of Atreus** - Atreus had promised to sacrifice his whole flock to Artemis but a golden lamb was born into his flock. This lamb he did not sacrifice. Artemis was also angry at Agamemnon because he shot a deer then boasted that Artemis could not have done it better herself.

Apollodorus *Epitome* 3.21 - At Aulis, Agamemnon and his troops were wind bound. The seer, Calchas, said that Agamemnon should sacrifice his fairest daughter to Artemis to appease her. This predicament was a result of Agamemnon's boast when he shot a deer and Atreus' neglecting to sacrifice his whole flock to Artemis as he had promised.

9. **Bellerophon** - The gods began to hate Bellerophon who wandered alone over the Aleian plain. Ares slew his son and Artemis slew his daughter.

Homer *Iliad* 6.200-205 - "But when even Bellerophon came to be hated of all the gods, then verily he wandered alone over the Aleian plain, devouring his own soul, and shunning the paths of men . . . and his daughter was slain in wrath by Artemis of the golden reins."



10. **Orion** - Orion, a great hunter, was loved by Dawn. Orion challenged Artemis to a game of quoits and was killed by her. Another myth says Orion planned to harm a follower of Artemis so she killed him.

Apollodorus 1.4.3-5 - "But Orion was killed, as some say, for challenging Artemis to a match at quoits, but some say he was shot by Artemis for offering violence to Opis, one of the maidens who had come from the Hyperboreans."

Homer *Odyssey* 5.121-124, *Odyssey* 11.572-575 - Calypso says that the cruel gods begrudged Dawn the love of Orion due to jealousy and that they sent Artemis to slay him.

11. **Coronis** - Apollo loved Coronis and they were to have a child. Coronis made a mistake during her pregnancy and slept with the mortal Ischys. This angered Apollo's sister, Artemis.

Pindar *Pythian Ode* 3.8-46 - Tells of her attempted deception and love of Ischys.

Pausanias 2.26.6 Coronis had intercourse with Ischys. She was killed by Artemis to punish her for the injustice she had done to Apollo.

Apollodorus 3.10.3 - Apollodorus claims that "Aesculapius was not a son of Arsinoe, daughter of Leucippus, but that he was a son of Coronis, daughter of Phlegyas in Thessaly." He tells the story of her mating with Apollo and her intercourse with Ischys.

12. **Melanippus** - Melanippus desecrated the temple of Artemis by making love to Comaetho, a priestess of Artemis, in the temple. For this, Artemis punished their people. An oracle said that the misfortunes could be stopped by sacrificing Comaetho and Melanippus to Artemis.

Pausanias 7.19.1-4 - Melanippus loved Comaetho but Comaetho father refused their marriage. Comaetho was a priestess of Artemis and lived in her temple. Melanippus came to the temple and made love to Comaetho thus making the place their bridal chamber. Artemis was angered by their insolence and sent a plague on their people. The people sought advise from the Delphic oracle that said that they should appease Artemis by sacrificing Comaetho and Melanippus to her. As a result, each year the fairest youth and maiden are sacrificed to the goddess.



The Followers of Artemis

Both men and women became followers of Artemis as the goddess of the hunt. There are various versions of the stories surrounding the followers of Artemis. Students should examine who followed Artemis, why and what the result was. Below is a small list of her followers and citations that tell their stories.

Callisto

Apollodorus 3.8.2 - Callisto was a companion of Artemis who joined her in the chase, wore the same clothes as the goddess and swore that she would always remain a maiden. Zeus fell in love with Callisto and made love to her against her will by assuming the likeness of Artemis or Apollo. Zeus hoped that this affair would go unnoticed by Hera so he turned Callisto into a bear. Hera persuaded Artemis to kill the bear believing it to be a wild beast. Zeus took the unborn baby from Callisto's womb and raised it in Arcadia. Callisto became a constellation.

Pausanias 8.3.6-7 - Tells the same story.

Malibu 72.AE.128 - This vase depicts the transformation of Callisto.

Iphigenia

Apollodorus *Epitome* 3.22 - "Agamemnon set her beside the altar, and was about to slaughter her, when Artemis carried her off to the Taurians and appointed her to be her priestess, substituting a deer for her at the altar; but some say that Artemis made her immortal."

London F 159 - This vase depicts the sacrifice of Iphigenia.

Menelaus

Homer *Iliad* 5.50 - Artemis taught Menelaus to hunt herself and favored him. She did not help him at this point of the Trojan war with his archery skills, though.

Nymphs

Homer *Odyssey* Book 6.102 - Just like Artemis, who roams the mountains of Taygetus or Erymanthus in pursuit of boars, the wood nymphs enjoy the hunt as Artemis followers.

Britomartis

Pausanias 2.30.3 - Britomartis loved to join in the chase of the hunt and was very dear to Artemis. When Minos pursued her against her will, she threw herself into the fishing nets and died. Artemis made her a goddess whom the Cretans and the Aeginetans worshipped.



Atlas Project

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

Sites of temples and sanctuaries:

Ephesia, Buto (Egypt), Samos, Delos, Thrace, Euboea, Athens, Alimus, Brauron, Salamis, Megara, Pagae, Munychia, Sicyon, Mount Lycone, Mount Artemisius, Orneae, Epidaurus, Troezen, Sparta, Teuthrone, Messenia, Mothone, Capua, Ephesus, Olympia, Patrae, Lycoa, Stymphalus, Alea.



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 Athena. 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 Artemis or Artemis along with other gods and goddesses.

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

Textual

Historical Overview 10.1.5 Occasions of Sacrifice and Festivals - Artemis, the goddess of wild animals, was the special patroness of the Athenian council of 500.

Brauron, Stoa at Artemision - The maidens who served Artemis may have been housed here.

Delphi, Site Description - The Pythian Games, reorganized and presided over by the Amphictyony, were formerly instituted in honor of Apollo, Artemis, and Leto.

Apollodorus Epitome Note 6.27 - During the ritual of Artemis at Halae, a priest drew the blood from the throat of a chosen man with a sword. They regarded this man as a substitute for Orestes, by whom Artemis had been defrauded.

Herodotus 4.33.5 - When the Thracian and Paeonian women sacrifice to the Royal Artemis, they have straw with them while they sacrifice.

Pausanias 2.27.4 - "There he became king and devoted a precinct to Artemis, where down to my time the prize for the victor in single combat was the priesthood of the goddess. The contest was open to no freeman, but only to slaves who had run away from their masters."

Pausanias 2.30.7-9 - A man named Saron loved to hunt. He chased a doe onto the beach and out to sea. Saron chased the doe all the way out into the open sea and his strength failed him. The drown body of Saron washed ashore at the grove of Artemis by the Phoebaean lagoon.

Pausanias 2.32.10 - For Saronian Artemis a festival is held every year called Saronia.

Pausanias 4.31.7 - The people of Calydon worshipped Artemis above all the gods and gave her the title "Laphria." The Messenians adopted Artemis as their goddess, called Laphria, from the people of Calydon. The Laphria also spread to the Messenians and to the Achaeans of Patrae but no further.

Pausanias 6.22.1 - At a sanctuary of Artemis, surnamed Cordax, the followers of Pelops celebrated their victory and danced the "cordax," a dance performed to the people who dwell around Mount Sipylus.



Pausanias 7.18.11 - "Every year too the people of Patrae celebrate the festival Laphria in honor of their Artemis, and at it they employ a method of sacrifice peculiar to the place . . . The festival begins with a most splendid procession in honor of Artemis, and the maiden officiating as priestess rides last in the procession upon a car yoked to deer . . . there are wild boars, deer and gazelles; some bring wolf-cubs or bear-cubs, others the full-grown beasts. They also place upon the altar fruit of cultivated trees."

Pausanias 8. 53.2-3 - Leimon was shot by Artemis for killing his brother, Scephrus. Tegeates and Maera made sacrifices to Apollo and Artemis but a famine befell the land. The oracle at Delphi ordered a mourning period for Scephrus. As a result of this story the Lord of Streets rites is performed in honor of Scephrus. The priestess of Artemis chases a man pretending to be Artemis pursuing Leimon.

Pausanias 10.35.7 - The Hyampolians worship Artemis above all other gods and they have a temple for the goddess. They open the sanctuary only twice each year. Supposively, whatever cattle the Hyampolians consecrate to Artemis develop immunity to disease and grow fatter than the other cattle.



Create a Coin

Students should look at the coins on which Artemis appears. They should make note of who and what appears on the coins with Artemis either on the same side as Artemis or on the opposite side. Students should also investigate items, animals and beings that are associated with Artemis. With this information in mind, students should create a coin on which Artemis and an associated item, animal or being appears. Below are some excellent examples of coins on which Artemis appears for students to start with. Students should use the coin outlines provided to draw their coins.

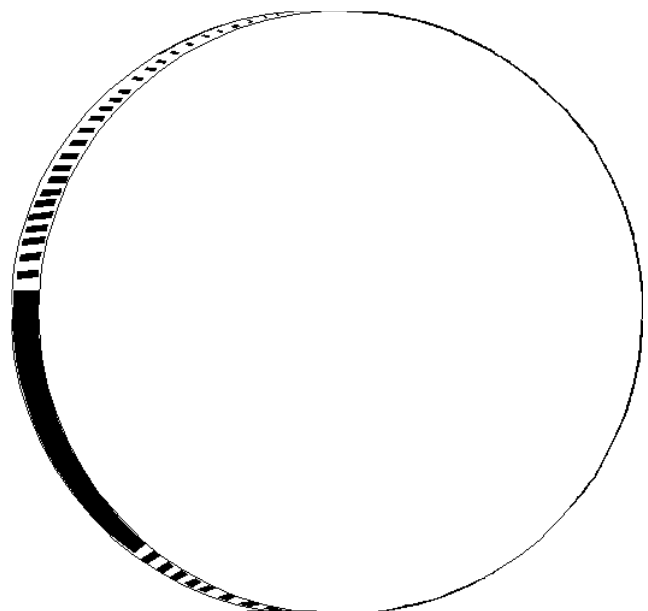
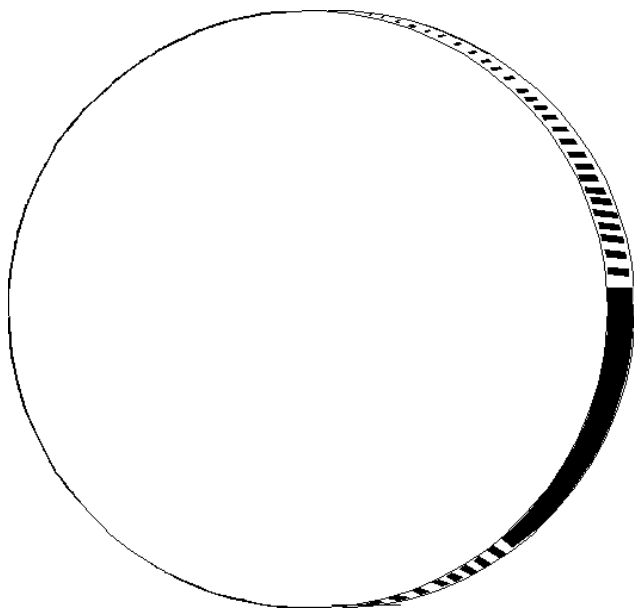
Dewing 1481 - head of Artemis.

Dewing 679 - Artemis and Apollo in a chariot.

Dewing 1938 - head of Artemis, bow on other side.

Dewing 2534 - head of Artemis.

Dewing 2277 - bust of Artemis with bow and quiver.



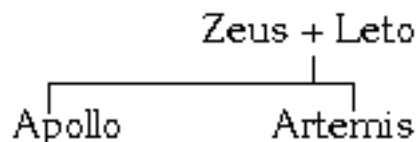
Family

As one of the twelve main gods, Athena's relatives and offspring appear in many main stream and well-known myths. Since Artemis was a virgin goddess, the number of children represented by the chart is zero. Below are the beginnings of a chart of Artemis' family. Students should 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
Zeus	Father	Hesiod <i>Theogony</i> line 920.
Latona/Leto	Mother	Apollodorus 1.4.1, Hesiod <i>Theogony</i> line 920.
Apollo	Brother	Apollodorus 1.4.1.
Dionysos (say Egyptians)	Father	Herodotus 2.156.5.
Isis (say Egyptians)	Mother	Herodotus 2.156.5.
Demeter	Mother	Pausanias 8.37.6.

Family Tree

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



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

Bow/Arrow - Pausanias 1.19.6.
Pausanias 7.24.1.
Pausanias 7.26.11.
Pausanias 9.19.6.
Pausanias 10.11.1.
Pausanias 10.37.1.
Pindar, *Pythian* 3.10.
Pindar, *Pythian* 4.91.
Dewing 1938.
Dewing 2277.
Boston 10.185.
London 1971.11-1.1.
Malibu 86.AE.114.

Bull - Sophocles *Ajax* 172.

Dear - Apollodorus vol. 1.61.
Pausanias 8.22.8.
Pausanias 8.37.4.
Pausanias 9.2.3.
Sophocles *Electra* 565-575.
Sophocles *Trachiniae* 210.
Florence 4209.

Hound - Pausanias 9.2.3.
Pausanias 9.19.1.
Pausanias 10.37.1.
Boston 10.185.

Iphigenia - Apollodorus vol. 2.191, Apollodorus vol. 2.193.
Pausanias 3.16.7.
Sophocles, *Electra* 565-575.
Brauron, Heroon of Iphigeneia.
Brauron, Site Description.

Lion - Pausanias 5.19.5.
Florence 4209.



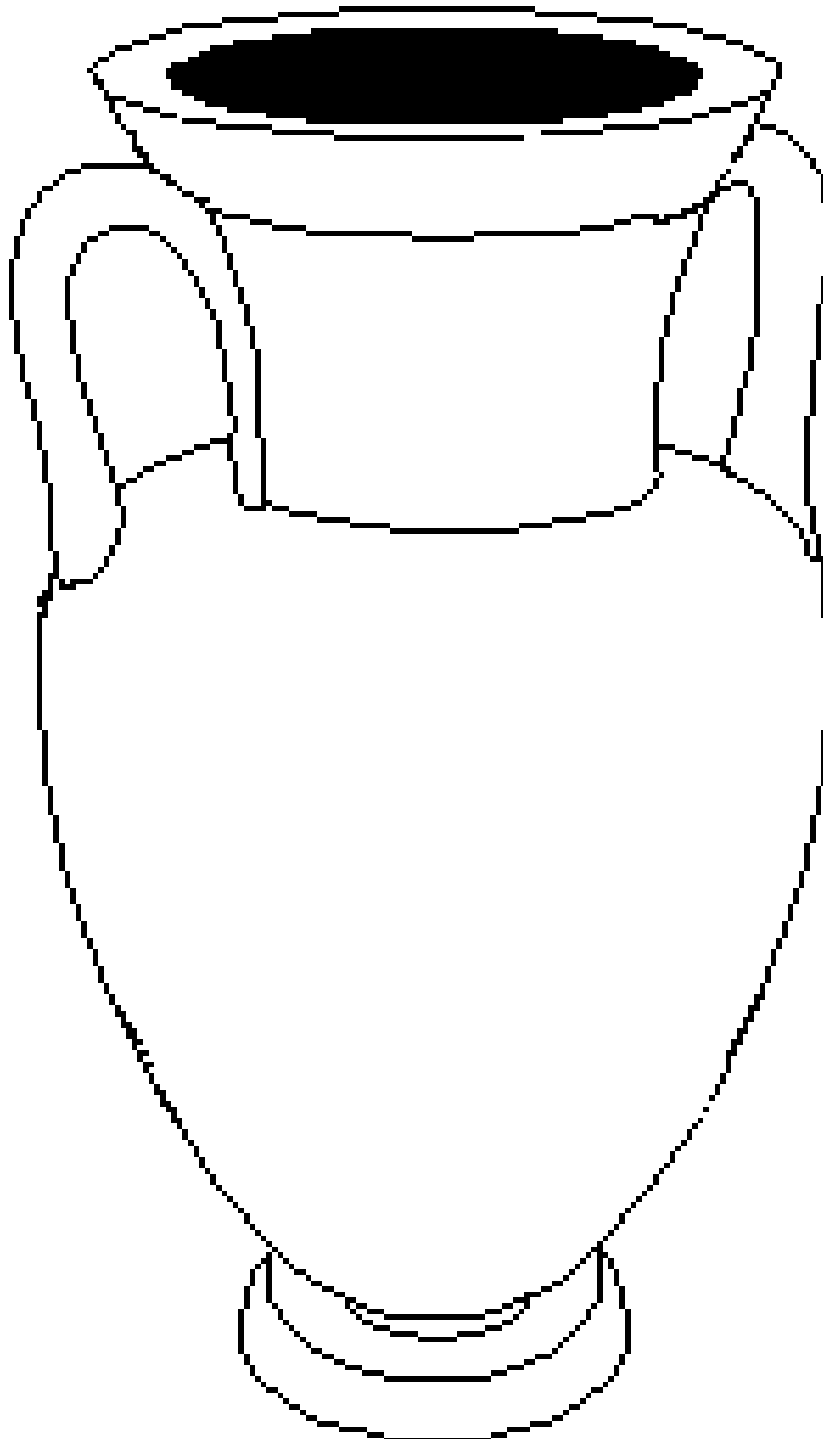
Nymphs - Pausanias 6.22.9.
Sophocles *Trachiniae* 215.

Apollo - Delos, Site Description.
Dewing 679.
Delos, Temple of Artemis.
Apollodorus vol. 1.93.



Create a Vase

Use the information from a search for “Artemis” on vases in the Browser Search to create a vase. This vase must depict a mythical scene in which Artemis and those associated with her appear. On the back of this paper explain the myth your scene depicts and why you chose this scene. Use the vase outline below as your template.



Artemis in Art and Literature*

Art

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

Literature

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 *Artemis Knowledge Builder™*. Use the *Knowledge Builder™* for Artemis to make a general Path. Include a Path step for each citation from the *Artemis 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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