Teaching with the Perseids Platform: Tools and Methods

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Needs and Purpose

Scholarly

• Edit and study large amount of source documents
  – Greek inscriptions
  – Latin manuscripts
• Make the documents widely available to students, scholars, and the public
• Keep high editorial standards and respect the best practices in the field
Needs and Purpose

Pedagogical

• Step outside of the traditional canonical texts

• Interact online with instructors and peers

• Create a motivating learning experience while contributing to scholarship
  – Publication online and in students’ electronic portfolios
Special Concerns: Visual

- Inscriptions
  - Inscriptions are primarily monuments
  - Decoration and layout are meaningful

- Manuscripts
  - Manuscript layout, illuminations, initials, marginalia are meaningful

- We must approach these documents not only as texts, but as whole physical objects
Pilot Project: January 2011

- Editing and translating the Tisch Miscellany
- Workflow was using Word documents
14th century compendium of English forest law, Tisch Library Special Collections, Tufts University
New acquisition:
Justinian, 13th century, single leaf
50 lines of text with up to 88 lines of gloss
New acquisition: Unidentified text on geography, 14th century, Italy, a 4-leaf gathering
Sarcophagus of Nedymos
Thebes, 3-4th cent. AD
*IG VII 2543-2545*
PERSEIDS
A COLLABORATIVE EDITING PLATFORM FOR SOURCE DOCUMENTS IN CLASSICS

- CTS/CITE (Homer Multitext/CHS)
- Alpheios
- SoSOL (IDP/Papyri.info)
- Perseus
Platform and Software

- Adaptation of Son of Suda Online (SoSOL)
  - Editing software

- CITE services and integration with the Image Citation Tool
  - Image citation software

- Re-using existing software, re-purposing: avoid re-inventing the wheel

- Open source project with Creative Commons (for data) and GNU Public (for software) Licenses
CITE services

• Developed by the Center for Hellenic Studies to support the Homer Multitext Project

• CITE services and CITE/CTS to identify and link the resources in our platform and present the web interface
  • (“Collections, Indexes, and Texts, with Extensions”)
  • (“Canonical Text Services” Protocol)

• The CITE URN syntax supports a citation scheme for images
  — Enables the identification in a single identifier of both the image and specific coordinates within that image
  • Allows text mapping
SoSol platform
Son of Suda Online

- Developed by the papyri.info team
- Provides support for collaborative editing
- Supports the TEI-based EpiDoc XML standard

See: Bridget Almas, *Technical Approach to Platform Integration*
http://sites.tufts.edu/perseusupdates/2012/07/17/dighumtec/
Use case 1. Collaborative editing

Workflow: Sign in

Philologist
Powered by Son of Suda Online

Google
Welcome back, MarieClaire
Sign In »

Why should I sign up?
Once you sign up or sign in using the form to the left, you'll be able to:
- Edit documents
- Submit documents for publication
- Publish new documents
- Collaborate with other users

What is this?
Instead of creating yet another username and password, Philologist will use your Google, AOL, Facebook, or Yahoo account. If you don't have one of these accounts, you can create an OpenID for free at myOpenID.com. If you have a Flickr, Blogger, or WordPress.com account, you may already have an OpenID through those services - click the OpenID logo and then the icon for the corresponding service, and it will help you find out your OpenID URL.

Do I have to give you my password?
No. After entering your info above, you will be taken to the service that you picked and enter your password there. Then you will be asked to approve Philologist to have limited access to basic information like your username and email address. Finally you will be redirected back here to finish signing up. We will never have access to your passwords or your accounts.
Choose a text to edit, emend, or translate

## Philologist
Powered by Son of Suda Online

### Select a publication to work with:
- [epfacis](#) dropdown
- [igvii](#) dropdown
- **2543-2545: Epitaph of Nedymos (Thebes)**
- Create Edition
- MCB Transcription
- [Emend](#)

### -Editing

<table>
<thead>
<tr>
<th>Publication</th>
<th>Passage Text</th>
<th>Full Text</th>
<th>Translation</th>
<th>Inscription Text</th>
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<tr>
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Archived
Philologist
Powered by Son of Suda Online

Editing New Transcription from publication New Transcription
Identifier epifae/greekEpi/igvii.2543-2545/edition/TempTexts-ed-2012-4 (View in Catalog)

Edit summary (Briefly describe the changes you have made):

XML

```xml
<?xml version="1.0" encoding="UTF-8"?>
<TEI xmlns="http://www.tei-c.org/ns/1.0" xml:lang="en">
  <teiHeader>
    <titleStmt>
    </titleStmt>
    <publicationStmt>
      <authority>Perseus Project</authority>
      <idno type="urn:cts">urn_cts_grekeI/igvii.2543-2545.TempTexts-ed-2012-4</idno>
      <availability>
        <p>This work is licensed under a<br/>
         Creative Commons Attribution-ShareAlike 3.0 License</p>
      </availability>
    </publicationStmt>
  </teiHeader>
  <fileDesc>
    <langUsage>
      <language ident="en">English</language>
    </langUsage>
  </fileDesc>
</TEI>
```
Transcribe and map text using EpiDoc xml markup

The Image Citation Tool is integrated to the editing platform
It automatically creates URNs for the mappings
Recording URNs on Google Drive spreadsheet

Temporary manual step to eventually be handled automatically by SoSOL

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
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</thead>
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<td>Image 4</td>
</tr>
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<td>Image 6</td>
</tr>
<tr>
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<td>7</td>
<td>0 img_id:urn:epifacs:epifacsimg.DSC01125</td>
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<td>Image 7</td>
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<td><a href="http://servi">http://servi</a></td>
<td>Image 8</td>
</tr>
</tbody>
</table>
epifacs/greekEpi/igvii.2543-2545/edition/TempTexts-ed-2012-6 (new)

Submit
You have changed the following items:
- New Transcription (Inscription Text)
They will be submitted to the proper boards for review.
You will no longer be able to edit any of the items in this the publication once it is submitted.

Select a reason for your submission:
- Data Entry Error
- XML Markup
- Other:

Submit to Boards

Inscription Text -
TEI New Transcription XML Commentary Preview Add Translation

See All Comments

XML Comments
Automated creation from template
Delete
Download Copy
Adding a Translation

Language-independent

Alpheios tools currently in place for Latin, Greek, Arabic

Prototypes: Chinese and Spanish

Considering extensions for Hebrew and Sumerian
Adding a Translation

Philologist
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File created

Editing New Translation from publication epifacs/greekEpi/igvii.2543-2545/edition/TempTexts-ed-2012-6 Identifier epifacs/greekEpi/igvii.2543-2545/translation/TempTrans-eng-2012-2 (View in Catalog)

Full Text:

Edit summary (Briefly describe the changes you have made):

XML

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  <teiHeader>
  </teiHeader>
  <fileDesc>
  </fileDesc>
  <titleStmt>
  </title>
  <titleStmt>
  </publicationStmt>
  <authority>
  </idno type="urn:cts">
  </availability>
  </availability>
  <publicationStmt>
  </sourceDesc>
```
Adding a Commentary

Philologist
Powered by Son of Suda Online

Editing New Transcription from publication epifacs/greekEpi/igvii.2543-2545/edition/TempTexts-ed-2012-6 (View in Commentary

Text:

- Insert PN Link
- Insert Bibliography Link
- Insert External Link
- Insert Foot Note

Save or cancel

Full Text:

Part a. 2543.

Σκήνος μὲν γενετήρες, ἐπ᾿εἰ γέρας ἐστι θανόντος[

5
tειμώντες κλαίςκον ἀναίσθη[ταν περὶ τὸ μῆκος], ἀπ᾿[p02

ψυχὴ δ᾿ ἐς τὸ δίκαιον ἐβην· ἤν δ᾿ [όνωμα τοῦ μόνου] ἀπ᾿[p03

Νήδυμος, Ἰταλικής Ἀδὰς [παις ἡμερος ὄντως] ἀπ᾿[p04

οὐκ ἦμαι ἐμπροσθε πολὺν χρόνον, ἡτ᾿ ἐγενήθην][p05

eἰς ὀλίγων ἔτεσσαν ἐνασθεμίους· ἀπ᾿[p06

οὐκ ἀνέδραστον ἐχαῖν ἕτοιμον ὄρομον· ἢ δ᾿ ἐλαχίς τις][p07

tης [κράτους] ἐκπέμπειν [πολὺν ὀλίγων] ἀπ᾿[p08

!!]
The SoSOL software sends the text to the board for review and approval.

Review Epigraphy Board - Greek Transcription from publication bridget.almas/igvii, 2543-2545, Epitaph of Nedymos (Thebes)

Votes
- No votes yet.

Identifier epifacs/greekEpi/igvii.2543-2545/edition/perseus-grc1 (View In Catalog)

Edit summary (Briefly describe the changes you have made):
2543

My parents cried over my body around the unfeeling grave, since this is the honor due to the dead, but my soul went towards its just place. My name was Nedymos, the gentle child of Italian Adae. I did not live for a long time, but I was among men for only a few years; the course of my life was unsteady, slippery, so much so that it hardly seems to be mine; whatever destiny one gets is the one he fulfills, and it is so even for kings. My father Zosimos wrote this on my account, in his ever-mindful regret for my immortal soul.

2544

I am a marble stone. I bear in my belly a sleeping man, Nedymos [...] whom the people honored with a gold crown. The Boule did this [...] The body of a lion crouches over [...] His son Zosimos wrote this, because [...] Whoever dares to place a body in my belly, besides that of this boy’s father, which I hold in my belly, will pay [a large sum] to the city and the treasury.

2545

My load is full; this is well. For Nedymos lies here in my belly, and the son who was born from his son, Nedymos, and third now Zosimos, the father of this child. Let one of the gods grant me to be closed and all of one piece, and if someone reaches to open me, let his hopes come to no benefit, let him not begat children, but let his line perish with all its roots.
Epigraph urn:cite:epifacs:epi...

Text and Commentary

Epigrams Demo

Epigrams Demo: Home Facsimile browser: Home Settings


Normalized Text Diplomatic Edition XML

This white marble sarcophagus is located in the Church of St-Luke, which is itself on the outskirts of modern Thiva, where the village of Tabakides described by Spon and Wheeler used to be. The church was built upon the remains of the precinct of Apollo Ismenius. Numerous later Christian burials are also found in the area, which contain Late Roman pottery and early Christian lamps (Keramopoulou 1924).

According to a long-lived popular tradition, the sarcophagus contained the remains of St-Luke. Because the saint, who practised medicine, was thought to have the power of curing diseases of the eyes, the top of the sarcophagus was worn smooth by devotees who came to touch it over the centuries. The sarcophagus is beautifully decorated. The oecus was made to resemble a covering of leaves or shingles and a cross with spear and sponge decorates the front.

In view of the location of the sarcophagus and the lettering of the inscriptions, scholars are mostly in agreement regarding its date. Leake indicates that it certainly dates after 300 AD, Kaibel assigns a date in the third or fourth century, and Trombley opts for a date in the late fourth century, since, following Vatin, he considers that the temple of Apollo Ismenius was probably abandoned some time after the reign of the tolerant co-emperors Valens and Valentinian I (364-371 AD), and then re-used as a Christian necropolis.

The sarcophagus bears three inscriptions. On the right side, divided in two panels, are found 10 hexameters (part 3) of a paean. The left side bears 10 more hexameters (part 3), underneath which follow two lines in Greek.

Part a. 2543.


Translation Commentary Bibliography Context

[Ma]  


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Epitaph of Nedymos (Thebes)

My parents cried over my body around the unfeeling grave, since this is the honor due to the dead, but my soul went towards its just place. My name was Nedymos, the gentle child of Italian Adea. I did not live for a long time, but I was among men for only a few years; the course of my life was unsteady, slippery, so much so that it hardly seems to be mine, whatever destiny one he fulfills, and it is so even for kings. My father Zosimos wrote this on my ever-mindful regret for my immortal soul.

Dikaios: adjective; 1st & 2nd declension
From A Greek-English Lexicon (Henry George Liddell, Robert Scott)
Observant of custom or rule; meet and right, fitting

Dikai-ou
Singular: nominative (n) accusative (m) accuserative (n) accusative (f) vocative (n)

Morphology provided by Morpheus from the Perseus Digital Library at Tufts University.
Part α. 2543.
Σκίφως μὲν γενετήριες, ἔπ [ε] γέρας ἐστί βασιλιάς,
τειμώνες κλαδεύσκον ἀνασίθη [π]ερὶ τῦμβου. [app61
ψυχή δέ ἐς τὸ δίκαιον ἔθη ἢ δ' [οὐνομα τοῦμον] [app63
Νήφωμοι, ἡ πολικής Ἀδης [παῖς ἔμεροι ἀντοιχος]. [app64
Σοῦκ ἴμην ἐμπροσθο ποι [ἐν χρόνον, ἐπ' ἐγενήθην]
[app65
ἔς ἐλάχι νέους ἐναρίθμην [ν]ος ἀστάτοις ἀούμω] [app66
οὐκ ἀνέσασθον ἐξο [μ] κάι ὀρέμου, ἢ δ' ἔλαχεν τις] [app67
μοίρης, ταύτην έκα μέ [ν]αν κατὰ γάρ βασιλέας.] [app68
ταύτην ἐπερέφη πα [π] [π] το ἡ ζωής ενεκκ' ἐμείς.] [app69
1ομήναιστον ἐξο [μ] ψυχής πάσης ἀσάσαι.] [app70
Part β. 2544.
[Μη] [app11] [μύρος], λίθος ἵμα, φέρνω δὲν γειτονείρι φώτα
[Νήφω] [app12] μον ὑπεν νέους ἔχοντα καὶ [π]ερὶ το παρόντα,
[ἐν δὲ] [app10] μοίρας χρυσῷ στεφάνῳ [καὶ ...] [app13 app14 app15
[μή] [app16] χρυσῷ στεφάνῳ [καὶ ...] [app17 app18 μη.
[μοίρας τοντα] [app19] αὐτόν ἐπηρά ἐρα [καὶ ...] [app20
5 Κείται] [app21] σόμμο λέοντος [καὶ ...] [app22
Translation
2543
My parents cried over my body around the unsealed grave, since this is the honor due to the
Archiving

• The texts are archived in Perseus and in the Tufts institutional repository

• We will institute an automatic process whereby the finalization process in the SoSOL tool will trigger a push of the data to the Tufts Institutional Repository.

• We aim to leverage the versioning history and chain of authority provided by the SoSOL tool and workflow to meet the library requirements.

  (the details of this process remain to be finalized)
Version History

• All iterations of the texts are kept in the git repository.

• Only those that have been approved are actually finalized and saved in the master branch.

• Users currently have the choice to delete versions in their branches which have not been submitted or approved.
Accessibility

The inscriptions and their translations will be available as a new collection on the Perseus Project site.

Epitaph of Nedymos (Thebes)

Part α. 2543.

Σκήνος μεν γενετήρες, ἐπὶ [εἰ γέρας ἐστὶ θαυμαῖσθ,] app01
teiμωντες κλαίςσακον ἀνασυβῆ [τῷ περὶ τῆ αἰθήρ,] app02
ψυχὴ δὲς τὸ δίκαιον ἔδη ἦν δ᾽ [οὔνομα τοῦρν] app03
Νήδυμος, Ἰταλικής Αδαίας [παίς ἡμοῦ οὐνός.] app04
5ούκ ἠμὴν ἐμπορεύει πολ [ὑν χρύνον, εἰτ ἐγενεθήν] app05
eἰς ἄλλοιν ἔτεσιν ἐναρίθμη [τος- ἀστατος αἰών.] app06
οὐκ ἀνέδρασον ἔχω [ν ὑπὸν δρόμον· ἢς δ᾽ ἐλαχίν τις] app07
μοίρης, ταυτίν ἐκτε [λέσσε· εαὶ γὰρ βασιλῆς.] app08
ταύτι ἐπέγραφα πα [taire ὁ Ζώσσημος εὔκει ἐρείον.] app09
10αἴτηματον ἔχω [ν ψυχῆς πόθον ἀφάντοιο.] app10
Part β. 2544.

[Ma] app11, ὁμαρέθ ἐλοχος ἰμι, φέρω δὲν γαστερί φώτα
[Νήδυμ] app12, ὁμι ὄμος ἔχωτα καὶ ἰμι app13 app14 app15

app16 τε
Planned Data Flow

Perseus Digital Humanities Conservancy at Tufts

Perseids
- Editing Repository
  - Create
  - Revise
  - Publish
  - Teach
  - Correct
  - Study
  - Annotate

Perseus Digital Library
- Production Repository
  - Read
  - Explore
  - Analyze
  - Teach
  - Study

Preservation Repository
- Archival Repository
  - Create
  - Publish
  - Ingest
  - Archive
  - Disseminate

Inputs:
- Automated Digital Workflows, User Data, 3rd party inputs

Key
- Editorial Policies

Disseminations:
- Digital Editions (ePub), Raw Data, ePortfolio Packages
Use case 2: Dynamic syllabus

A. Greek language class

Readings for each class made available online

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Introduction to Homer

Meets: Mon-Wed 10h30-11h45, Crane room
Instructor: Dr. Marie-Claire Beaulieu
Office: Eaton 327
Office Hours: Tuesday and Thursday 3h00-5h30 and by appointment

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Week 2

Required Readings

Homer Od. 8.469-8.586

Homerian Poems, Odyssey: 8.469-8.586
Odyssey - perseus-grc1

˙η ρα καί ἐς θρόνον ἵζε παρ’ Ἀλκίνοον βασιλῆα:
oi δ’ ἴδη μοίρας τ’ ἐνεμον κερώντο τε οἶνον.
kήρυξ δ’ ἐγνύθεν ἦλθεν ἄγων ἐρήμων ἀοιδῶν,
Δημώδικον λαοίσι τετιμένον: εἶσε δ’ ἄρ’ αὐτὸν
mésoi daisymónon, πρὸς κίονα μακρόν ἔρεισας.
δὴ τότε κήρυκα προσέφη πολύμητις Ὀδυσσεύς,
νῶτου ἀποτρατομὸν, ἑπὶ δὲ πλεῖον ἐλέειπτο,
ἀργιόδοντος ύος, θαλερὴ δ’ ἢν ἀμφίς ἀλοιφή:

κήρυξ, τῇ δὴ, τοῦτο πόρε κρέας, δὴρα φάγῃς,
Δημώδικω: καί μιν προσπετύχομαι ἄχνυμενός περ:
τὶ ποιήσα ἤνθισμένων ἀπεθανόμενων ἡμῶν.
Dynamic syllabus for Greek language class with Alpheios tools
Create a vocabulary list with Perseus tools.
Create a vocabulary list with Alpheios tools

Compares vocabulary in two target texts in order to assign passages targeted to a learner’s prior experience

<table>
<thead>
<tr>
<th>Form</th>
<th>Lemma</th>
<th>Sense</th>
<th>Matched Form</th>
<th>Matched Sense</th>
<th>Refs</th>
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</tr>
<tr>
<td>γὰρ</td>
<td>γὰρ</td>
<td>1</td>
<td>true</td>
<td>Not implemented</td>
<td>urn:cts:greekLit:tlg0012.tlg002.alpheios-text-grc1:1.7:γὰρ[1]</td>
</tr>
</tbody>
</table>

Number of words in target text: 74
Number of distinct form+lemma+sense in target text: 71
Number of lemmas in vocabulary: 57
% Found (of lemmas in target text): 30.99%
Morphological annotation with the Treebanking module

Περσέων μέν νυν οἱ λόγιοι Φοίνικας αἰτίους φασὶ γενέσθαι τῆς διαφορῆς

- μέν
- νυν
- λόγιοι
- γενέσθαι

- Περσέων
- οἱ
- Φοίνικας
- αἰτίους
Tell me, O Muse, of the man of many devices, who wandered full many ways after he had sacked the sacred citadel of Troy. Many were the men whose cities he saw and whose mind he learned, aye, and many the woes he suffered in his heart upon the sea, seeking to win his own life and the return of his comrades. Yet even so he saved not his comrades, though he desired it sore, for through their own blind folly they perished —fools, who devoured the kine of Helios Hyperion; but he took from them the day of their returning.

Of these things, goddess, daughter of Zeus, beginning where thou wilt, tell thou even unto us. Now all the rest, as many as had escaped sheer destruction, were at home, safe from
Online quiz: parts of speech

Please provide the following information for ἐννέπει: 

**Part of Speech:**
- noun
- adjective
- verb
- adverb
- pronoun
- article
- preposition
- conjunction
- verb participle

**Translation:**
- Tell of

**Dictionary Definition**
ἐννέπει:
tell or tell of

*From A Greek-English Lexicon (Henry George Liddell, Robert Scott)*
Online quiz: paradigm identification
Incorrect guesses uncover the cell

<table>
<thead>
<tr>
<th>Part of Speech:</th>
<th>Translation:</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ verb</td>
<td>✓ Tell of</td>
</tr>
</tbody>
</table>

Dictionary Definition
ένεπτον:
tell or tell of
From A Greek-English Lexicon (Henry George Liddell, Robert Scott)

Form:
Click a cell in the table below to identify the inflection of

The following table(s) show conjugation patterns for verbs which are similar to those of ἐνεπτε.

ω-Verbs: Present System Active

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<thead>
<tr>
<th></th>
<th>Indicative</th>
<th>Subjunctive</th>
<th>Optative</th>
<th>Imperative</th>
<th>Imperfect Indicative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>First</td>
<td>× βουλεύω</td>
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<td></td>
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<tr>
<td></td>
<td>Second</td>
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<tr>
<td></td>
<td>Third</td>
<td></td>
<td></td>
<td></td>
<td>× βουλεύοι</td>
</tr>
<tr>
<td>Dual</td>
<td>Second</td>
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<td></td>
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<tr>
<td></td>
<td>Third</td>
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</tr>
<tr>
<td>Plural</td>
<td>First</td>
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<tr>
<td></td>
<td>Second</td>
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<tr>
<td></td>
<td>Third</td>
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<tr>
<td>Infinitive</td>
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<tr>
<td>Participle</td>
<td></td>
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</tbody>
</table>

Verb paradigm tables derived from, by Donald J. Mastronarde, Berkeley Language Center of the University of California, Berkeley. ©1999-2005 The Regents of the University of California.
Online quiz: paradigm identification
Selecting the correct answer reveals the entire table

The following table(s) show conjugation patterns for verbs which are similar to those of ἐνέπες.

ω-Verbs: Present System Active

<table>
<thead>
<tr>
<th>Form</th>
<th>Indicative</th>
<th>Subjunctive</th>
<th>Optative</th>
<th>Imperative</th>
<th>Imperfect Indicative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular First</td>
<td>× βουλεύω</td>
<td>× βουλεύω</td>
<td>× βουλεύσιμι</td>
<td>×</td>
<td>× ἐβούλευον</td>
</tr>
<tr>
<td>Second</td>
<td>× βουλεύεις</td>
<td>× βουλεύης</td>
<td>× βουλεύοις</td>
<td>✔ βούλευε</td>
<td>× ἐβούλευες</td>
</tr>
<tr>
<td>Third</td>
<td>× βουλεύει</td>
<td>× βουλεύη</td>
<td>× βουλεύοι</td>
<td>× βουλεύέτω</td>
<td>× ἐβούλευες(v)</td>
</tr>
<tr>
<td>Dual Second</td>
<td>× βουλεύετον</td>
<td>× βουλεύητον</td>
<td>× βουλεύοιτον</td>
<td>× βουλεύετον</td>
<td>× βουλεύετον</td>
</tr>
<tr>
<td>Third</td>
<td>× βουλεύετον</td>
<td>× βουλεύητον</td>
<td>× βουλεύοιτην</td>
<td>× βουλεύέτων</td>
<td>× βουλεύέτην</td>
</tr>
<tr>
<td>Plural First</td>
<td>× βουλεύομεν</td>
<td>× βουλεύωμεν</td>
<td>× βουλεύοιμεν</td>
<td>×</td>
<td>× βουλεύομεν</td>
</tr>
<tr>
<td>Second</td>
<td>× βουλεύτε</td>
<td>× βουλεύτε</td>
<td>× βουλεύοτε</td>
<td>× βουλεύτε</td>
<td>× βουλεύτε</td>
</tr>
<tr>
<td>Third</td>
<td>× βουλεύοσι(v)</td>
<td>× βουλεύωσι(v)</td>
<td>× βουλεύοιεν</td>
<td>× βουλεύότων</td>
<td>× βουλεύον</td>
</tr>
</tbody>
</table>

Infinitive | × βουλεύειν |
Participle | × βουλεύων, βουλεύουσά, βουλεύον |

Verb paradigm tables derived from, by Donald J. Mastronarde, Berkeley Language Center of the University of California, Berkeley.
Electronic Portfolios

• Module currently under development
• Will keep track of all student contributions to editing, treebanking, commentary, etc.
• Can be used as record of performance in a class or throughout the curriculum
• Can be used as work sample for application to graduate school or job search
Use case 2: Dynamic syllabus

B. Classical Mythology course

Mandatory and optional readings for each lecture made available in one place

Week 4

**Greek and Roman Mythology**

Meets: Tu-Thurs 10h30-11h45, Crane room
Instructor: Dr. Marie-Claire Beaulieu
Office: Eaton 327
Office Hours: Tuesday and Thursday 3h00-5h30 and by appointment

**Lectures**

Lecture 1
Apollo and Artemis

**Required Readings**

Homer, *Hymn to Apollo*
[Read in Perseus](#)

**Optional Readings and Analyses**

1. **Easy**
2. **Medium**
3. **Difficult**

[ Easy ]
Ovid, *Metamorphoses* 1.253-1.415
[ urn:cts:latinLit:phi0958.philo06.perseus-eng1:1.253-1.348
Ovid, Metamorphoses: 1.253-1.348
Metamorphoses (English Translation by Brooks More)

**Diluvium. Deucalion et Pyrrha.**
And now his thunder bolts
would Jove wide scatter, but he feared the flames,
unnumbered, sacred ether might ignite
The materials include both texts and artifacts from the Perseus Art and Archaeology Browser.

Malibu 85.AE.101 (Vase)

Collection: Malibu, The J. Paul Getty Museum
Summary: Side A: Hermes, Apollo, Artemis, LetoSide B: Two pairs of draped youths conversing
Ware: Lucanian Red Figure
Painter: Attributed to the PKP Group, probably the Palermo Painter
Date: ca. 400 BC
Dimensions: H. to top of volutes 56.0 cm., h. to lip 48.2 cm., d. of mouth 33.2 cm., d. of body 34.0 cm., d. of foot 18.3 cm.
Shape: Volute krater
Period: Classical

Decoration Description:
The top of the lip is reserved. On it is an egg-and-dot pattern, and under the lip are enclosed upright palmettes. A black relief border runs between narrow reserved lines with pink wash. On the neck, side A shows a laurel wreath to the right, with pointed leaves and added red stems. On side B is a veined laurel wreath with berries on the right, also with pointed leaves. The berries and leaf stems are painted pink. Both wreaths appear between narrow reserved lines, the lower one inset.
Students write short analytical essays

B is a veined laurel wreath with berries on the right, also with pointed leaves. The berries and leaf stems are painted pink. Both wreaths appear between narrow reserved lines, the lower one inset.

[ Difficult ]
Euripides, Iphigenia in Tauris 1-41

urn:cts:ancients:IG4.1.1
Euripides, Iphigenia in Tauris: 1
Iphigenia in Tauris (English Translation by Robert Potter)

Before the great temple of Artemis of the Taurians. A blood-stained altar is prominently in view. Iphigenia, clad as a priestess, enters from the temple.

Iphigenia

Pelope, son of Tantalus, coming to Pisa with swift horses, married Cenomaus' daughter, and she gave birth to Atreus, whose children are Menelaus and Agamemnon; from him I was born, [5] his child Iphigenia, by the daughter of Tyndareus. Where Euripus rolls about its whirlpools in the frequent winds and twists the darkening waves, my father sacrificed me to Artemis for Helen's sake, or so he thought, in the famous cuts of Aulis. [10] For there lord Agamemnon mustered his expedition of a thousand ships of Hellas, wanting to take the crown of Troy in glorious victory and avenge the outrage to Helen's marriage, doing this favor for Menelaus. [15] But when he met with dreadful winds that would not let him sail, he went to burnt sacrifices, and Calchas had this to say: "Lord and general of Hellas, Agamemnon, you will not set free your ships from land until Artemis has your daughter Iphigenia [20] as a victim. For you once vowed to sacrifice to the torch-bearing goddess the most beautiful creature brought forth that year; then your wife, Clytemnestra, bore a child in your house—assigning the prize of beauty to me—who you must sacrifice." And by the craft of Odysseus, [25] they took me from my mother, pretending a marriage with Achilles. I came to Aulis; held up high over the altar, I, the unhappy one, was about to die by the sword; but Artemis gave the Achaeans a deer in exchange for me and stole me from them; conducting me through the bright air. [30] She settled me here in the land of the Taurians. A barbarian rules this land of barbarians: Thoas, who runs as quickly as the flight of birds, and so he received his name for his swiftness of foot. Artemis has made me the priestess in this temple. [35] Here I begin the rites, which the goddess delights in, of a banquet noble in name only—I am silent as to the rest, for I fear the goddess—[for I sacrifice, by a custom of the city established earlier, any Hellene who comes to this land.] [40] But others carry out the sacrifices, not to be spoken of, within the temple of the goddess.

This project received support from Tufts University and the Mellon Foundation.
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Further use cases....

E.g. Fragmentary texts and text re-use (M. Berti)

http://classics.buffalo.edu/docs/Berti-Buffalo.pdf
Conclusion

• The Perseids platform allows for the integration of teaching and research

• Introduction to digital humanities in classroom setting

• Available for any interested member of the public or the academic community outside of Tufts

• Leverages expertise in a variety of Tufts units:
  - faculty, students, librarians, computer scientists

• True collaborative effort in a virtual lab setting