

古典神话人物词典

WHO'S WHO IN CLASSICAL MYTHOLOGY

中文注释本

ADRIAN ROOM (美) / 编著

刘 佳 夏 天 / 注释



外语教学与研究出版社

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出版说明

在现代人的眼中，古希腊、古罗马的神话世界是一个五彩缤纷的世界。其中既有美丽的仙女，又有丑恶的妖魔；既有无畏的英雄，又有懦弱的小人。这个世界中的神被高度地人格化了，体现出强烈的人本主义色彩。神与人的界限并不那么清晰，甚至可以说神和人是一体的。他们身上发生的故事激发了后世无穷的想象力，成为西方文学和艺术永不枯竭的源泉。

要了解西方文化，了解古希腊、古罗马的神话传说是不可缺少的一环。帮助读者熟悉这方面的知识正是这本工具书的目的所在。本书原由 NTC Publishing Group 出版。现在呈现于您面前的是原书的简体中文注释版。本书共收条目 1350 个，每个条目都分别对神话人物的名称进行了详细的剖析和溯源，并给出了名称的各个构成元素的可能含义。除此之外，条目还对人物的出身和事迹等进行了简要介绍，提供了背景知识。在词典正文之前，编者列出了较为重要和常用的术语，方便读者在查阅时参考。正文之后附有 7 项附录，其中包括古希腊神话常见名称的构成元素及举例、几位重要神祇的别名及同一人物在古希腊和古罗马神话中各自不同的叫法等。附录之后还列出了详尽的参考文献。正文中配有大量插图，有利于增强读者对古典神话的感性认识。

鉴于英文版的原书对于中国读者来说会有一定的阅读障碍，外研社组织了相关学者对这本书进行了注释。这次注释主要添加了中文译名和许多原文中并未提供而对中国读者来说却又十分重要的背景信息。对于常见的人名，我们采用了国内比较通行的译法；而对于那些不太常见甚或从未译成中文的人名，我们参考了罗念生于 1979 年制定的“古希腊语、拉丁语译音表”来进行音译，给出相应的中文译名。对于条目本身的注释，则偏重于背景知识和人物的重要事迹方面的介绍。对注释者的要求是篇幅简短、语言简练、涵盖的信息尽可能的多。但是，不少重要人物事迹众多，令注释者难以割爱。于是我们放宽了篇幅上的要求，尽可能完整、准确地提供相应的信息，方便读者的使用。由于本书是按英文字母顺序排列条目的，对于那些只知道中文人名的读者来说查阅起来就会有困难，所以我们特别编制了中文人名条目索引，附于书后，便于查找。

希望本书的出版能对广大读者了解西方古典神话传说有所帮助，也能在深化对西方文化的认识方面有所助益。对于本书的缺点和不足，也希望广大读者批评指正。

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For Peter Gamble

Even greater caution is required in the application of *etymology* to this subject. If applied judiciously it will give most valuable results, and prove, in fact, to be the master-key of mythology; if under no guidance but that of caprice and fancy, it will become the parent of all sorts of monsters and *lusus naturae*.

(Thomas Keightley, *Classical Mythology*)

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INTRODUCTION

Many of the most familiar names of classical mythology have long been firmly rooted in our literary consciousness, where they usually rank on a popular par with Biblical figures (especially those of the Old Testament) and the more memorable characters in Shakespeare's plays. As such, they occur and re-occur fairly predictably in the more challenging word games and contests, in the crossword puzzles and acrostics of the more serious daily newspapers, and, on a more constructive basis, in such school subjects as English and classical studies.

We have all thus heard how Theseus killed the Minotaur, how Romulus and Remus were suckled by a wolf with Romulus going on to found Rome, how Hercules heroically tackled his twelve Labours (even if we should not care to enumerate them), and how Actaeon saw Diana bathing naked and was set upon by his hounds for such gross impropriety.

Many of the names have passed into the English language either as phrases or as ordinary words, so that we talk or read of someone's 'Achilles' heel', of falling 'between Scylla and Charybdis', of carrying out a 'Sisyphean labour' or a 'Herculean task' and of being (after such strenuous efforts) 'safe in the arms of Morpheus'. Among the many words that derive from the names of mythological characters, even though we may often forget this, are 'siren', 'tantalise', 'chaotic', 'erotic', 'python', 'aphrodisiac', 'atlas', 'titanic', 'saturnine', 'hectoring', 'stentorian' and 'floral', among others.

And the stories featuring these characters continue to live, of course. Apart from the original accounts, which are retold in various literary forms ranging from scholarly translations of the *Odyssey* or the *Iliad* to modern adaptations and 'prettified' rehashes (intended for little children who are actually much more worldly-wise than the storytellers suspect), we have a wealth of derivative material in the many plays, operas, poems and novels that enshrine the names. We have Shakespeare's *A Midsummer*



Night's Dream and Handel's *Acis and Galatea*, Keats's *Endymion* and James Joyce's *Ulysses*. Through these and countless other literary and musical works, in many European languages, we have heard and read of King Oedipus, Helen of Troy, Philemon and Baucis, Orpheus and Eurydice, and Proserpine in the Underworld. In the world of art, too, we have seen and often admired and loved the characters portrayed in many sculptures, paintings and drawings, including the famous Elgin Marbles in the British Museum (with representations of Zeus, Athena, Aphrodite, Artemis, Heracles, Poseidon and Persephone, among others), *Laocoön* in the Vatican Museum, Michelangelo's *Dying Adonis*, Titian's *Bacchus and Ariadne*, Michael Ayrton's *Minotaur*, Bernini's *Apollo and Daphne*, the *Winged Victory of Samothrace* in the Louvre and the many glowing portraits by Sir Edward Burne-Jones and other Pre-Raphaelite painters. The centuries pass, but the interest and influence of the figures remain constant. In 1887 thousands of orders were placed by classically and romantically inclined Englishmen for framed photographs of the three bas-relief panels of *Psyche* executed that year by the sculptor Harry Bates, Britain's best answer to Rodin. A hundred years later the classical names still flourish, although in new and sometimes incongruous media: the advent of a militaristic and technological age has produced missiles, spacecraft and artificial satellites named 'Poseidon', 'Nike', 'Atlas', 'Apollo', 'Saturn', 'Titan' and 'Gemini', and a commercial and consumer society has promoted 'Ajax' kitchen cleansers, 'Mercury' automobiles, 'Hyperion' Press books, 'Hercules' chemicals, and 'Midas' mufflers. (O mighty Caesar! Dost thou lie so low?) The names have transferred also to centres of habitation. In the United States you can visit Achilles, Va., Apollo, Pa., Argo, Ala., Athena, Fla., Scylla and Charybdis, both also Fla., Juno, Tex., and Venus, W. Va. In London a taxi can take the classically inclined visitor to Juno Way (SE14), Neptune Street (SE16), Orpheus Street (SE5), Achilles Road (NW6), Ceres Road (SE18), Pegasus Place (SE11) and either or both of the two Endymion Roads (SE4 and N4). Even our farm animals and pets assume the ancient names, so that we find cows called Phoebe, cats called Alexander, and tortoises named Achilles. A learned Russian study of farm animal names in Kazakhstan cites a breeding establishment accommodating bulls named Mars, Neptune, Cupid, Bacchus and Zeus and a cow called Venus [G. F. Fel'de, 'Zoonyms of the Tyul'kulbas Region of the Chimkent District', in *The Ethnography of Names*, Moscow 1971].

Two of the most prominent areas to which classical names have



long transferred are, of course, those of astronomy and our own personal names. Of the nine planets in the solar system, all except our own Earth have classical names (Mercury, Venus, Mars, Jupiter, Saturn, Uranus, Neptune, Pluto), and many of them have satellites ('moons') that in turn bear mythological names, such as Mars' Phobos and Deimos, Jupiter's Amalthea, Io, Ganymede, Callisto and Pasiphaë (among others), Saturn's Rhea, Titan, Hyperion and Phoebe (of its total of nine) and Neptune's Triton and Nereid. In outer space are the constellations of Perseus, Orion, Gemini, Hydra, Cassiopeia, Pegasus, Centaurus, Argo, Hercules, the Pleiades, and Andromeda, among others. We shall be considering the origin of such names again towards the end of this Introduction.

Among the thousand-plus classical names entered in this Dictionary, some familiar – and a few less familiar – personal names will be noted. More of them are girls' names than boys', and they include Alexander, Anna, Camilla, Chloë, Daphne, Diana, Doris, Evadne, Hector, Helen, Hermione, Irene, Iris, Jason, Lara, Lavinia, Linda, Pandora, Penelope, Phoebe, Phyllis and Victoria. By no means all of these originated from their mythological namesakes – Linda certainly did not. Even so, in the entries for these names an indication will almost always be given as to the link, direct or indirect, between the classical name and its modern counterpart.

All in all, it is perhaps surprising that not more of the familiar classical names have been adopted as personal names, as have many Biblical and Shakespearean names. Even if the precise story behind the name has been forgotten or ignored, many mythological names are sufficiently mellifluous and pronounceable to lend themselves to forename use. Perhaps some more adventurous parents may like to consider Argus, Midas, Orion, Priam, Remus or Troilus for their baby boy, or Cressida, Electra, Ianthé, Leda, Minerva ('Hey, Min, you coming?'), Pandia, Philomela, Scylla, Thisbe or Vesta for their little girl?

The mythological characters who bore these names, and many hundreds more, were remarkable people, to say the least. In their lives and deeds we see the widest possible range of human activities. Indeed, it is not only all human life that is there, but all super-human and sub-human life as well. On the one hand are the great heroic undertakings of Achilles, Jason, Odysseus, Perseus and Theseus, on the other the monstrous machinations of Cerberus, the Cyclopes, the Harpies, the Minotaur and the Sphinx. Noble and moving love stories, such as those of Philemon and Baucis, Cupid



INTRODUCTION

and Psyche, Orpheus and Eurydice, Perseus and Andromeda, Pygmalion and Galatea, Pyramus and Thisbe, to say nothing of the countless 'affairs' of Zeus and other gods, are counterbalanced by cruel and horrific incidents and descriptions, many of which, if not containing 'Freudian' undertones, fall into the modern literary category of 'sexually explicit'. In a number of tales, key importance is attached to such acts as castration (Uranus by Cronos), maiming and mutilation (Procrustes), dismembering, both alive (Pentheus by Agave and her sisters) and dead (Apsyrtus by Medea), necrophilia (Achilles of Penthesilia), bestiality (Pasiphaë, Philyra), coitus interruptus (Hephaestus with Athena), phallicism, or more precisely ithyphallicism (Hermes, Priapus), trans-sexualism (Iphis), transvestism (Heracles, Achilles, Leucippus, Procris), incest (Jocasta), homosexuality and paedophilia (Narcissus, Hyacinthus, Hymen, Ganymede, Chrysippus: all on the receiving end), breast-removal (Amazons), eye-gouging (Polyphemus by Odysseus), tongue-extraction (Lara by Jupiter, Philomela by Tereus), head-axing (Zeus by Hephaestus), foot-piercing (Oedipus by Laius), decapitation (Argus by Hermes, Medusa by Perseus), poisoning (Heracles by Deianira), throttling (numerous victims by the Sphinx), crushing (Laocoön and his sons by snakes), vomiting and spewing (the baby Heracles of the Milky Way, Cronos of all Rhea's children except Zeus), urination (Orion), drunken orgies (Bacchus) and murders, sacrifices, rapes, abductions and abandonments ('exposures') at every turn.

Yet amid all these X-rated performances, there are still tales with light, poignant and humorous touches, so that we warm to Elpenor, who fell off a roof while sleeping off a hangover, Enalus and Phineïs, young lovers rescued at sea by dolphins, Leander, swimming nightly to his love Hero by the light of a lighthouse, Nausicaä, playing ball with her maids by the sea, and Argus, Odysseus's faithful old dog, who welcomes his long-gone master home with a wag of his tail, and then dies. And to offset the horrors of many of the stories, there are golden girls and handsome young men in plenty to inject a consistently wholesome dose of beauty, innocence, nobleness, purity, self-sacrifice, love and duty.

Over the years, indeed over the thousands of years since these marvellous characters first appeared, several attempts have been made to establish the meanings and origins of their names. Why is Ulysses called Ulysses? What does Agamemnon's name mean? Does the name of Saturn have any special significance? The ancient classical writers themselves were the first to ponder on the interpretation of the names of the men and women who peopled



their stories. Very often they would include an explanation, as they saw it, when introducing a character or describing an incident in his or her life. Both Homer's *Iliad* and Virgil's *Aeneid* contain several, as do the *Odyssey*, Ovid's *Metamorphoses* and, in particular, Hesiod's *Theogony* ('Birth and genealogy of the gods'). If the explanation of a name involved a play on words, the Greek authors were particularly pleased, and in such a manner Sophocles related the name of Aias (better known as Ajax) to *aiazo*, 'to call "ah!"', Pindar linked the same name with *aietos*, 'eagle', and Euripides connected the name of Zethus with *zeteo*, 'to seek'. Ever since, efforts both persistent and sporadic, scholarly and amateur, have been made to put a meaning to the names.

This dictionary aims to summarise what has already been proposed and to move the study of classical name origins a step further forward. In recent years, and certainly in the present century, there has been little published in widely and popularly accessible form on the subject in English, and it is hoped that the book will fill an embarrassing gap. After all, there are a hundred and one books dealing with the meanings of Christian names, yet little on the mythological classical names that continue, as we have seen, to occupy a firm and prominent place in the world of names which we encounter daily.

All names originally had some meaning or specific derivation, and the more reliable 'boys' and girls' names' books will tell you that John comes from the Hebrew for 'the Lord is gracious', that Peter began as the Greek for 'rock', that Jennifer is of Celtic stock meaning 'fair and yielding' and that Nora is short for Latin *honorio* and so means 'honourable'. These quite common English names all evolved from a language other than English, so the fact that our classical names will also need translating is not an unusual feature in name interpretation. The two languages we shall mostly be concerned with, of course, are Greek and Latin – mainly the former, in fact, since Greek mythological names outnumber Roman ones by almost ten to one. This is because of historical and religious developments in both Greece and Rome: most of the Roman gods and goddesses were 'imported' from Greece, almost as and when required, and are thus virtually doubles of their Greek counterparts. Zeus, for example, became Jupiter, Athena was adopted as Minerva, Aphrodite was turned into Venus, and so on. (A list of the most important correspondences appears as Appendix VII).

Given this state of affairs, our task looks fairly simple. We set about translating the Greek names from Greek and the Roman names from Latin, then study the character in question to see how

the name could apply to any aspect of his or her nature or life. Thus, we take the name Circe, deduce that it derived from Greek *circos*, meaning 'circle' or 'hawk', and then examine Circe's character and general *modus vivendi* and see if in some literal or metaphorical way circles or hawks can be said to feature in her life. Similarly, if Cleopatra has a name that means 'glory to her father', from *cleos*, 'fame', 'glory' and *pater*, 'father', we read the stories about her to see how, exactly, she glorified her father, or possibly how she shared in or influenced her father's glory.

So far so good, and we can proceed quite happily in this manner for a while. But we soon encounter two sizeable obstacles. The first, as might be expected, is that some of the names do not readily or easily 'translate' from the Greek or Latin, and there is apparently no similar or even distorted word that offers itself as a possible origin. The second problem is that although we seem able to translate the name easily enough, we cannot find an obvious or suitable application of the name to its bearer. For example, we translate Hippodamia as 'horse tamer', from *hippos*, 'horse' and *damao*, 'to tame', but cannot find in the tales about her any reference to a taming of horses.

With regard to the first obstacle, the 'untranslatable' names, the answer usually is that the name is actually not Greek (or Latin) at all, but is either pre-Greek or, say, in some such language as Phoenician or Hebrew. And if some names are obviously not Greek, might it not be that some of the 'difficult' names in the second category are also really not Greek, but have simply come to resemble Greek? This very often is the case, we may be sure, although in many instances we lack a certain guide-line as to what the name should be if it is not Greek.

The cause of this problem lies with the Greeks themselves. In spite of their fine ideals and their lofty aspirations they were only human after all, and when they came up against a name that they could not understand, they adapted it, either consciously or unconsciously, to something that actually made sense. This was what happened with the names of Aias and Zethus mentioned above; Sophocles, Pindar and Euripides moulded an unfamiliar name into a meaningful one. And from there it is only one step towards the invention of a story that actually incorporated this meaning somehow into the myths that already existed concerning the character. It is as if we were to take the name of the Celtic giant Fingal (of 'Fingal's Cave' fame), interpret his name as meaning 'finger', and invent a new adventure for him in which he created a gigantic cavern out of fingers of basalt.

There is little doubt that far more of the even quite famous Greek names are actually non-Greek than we suspect or can establish. The Greeks themselves saw Achilles' name, for example, as deriving either from *a-*, 'not' and *cheile*, 'lips', and so meaning 'lipless', or from *achos*, meaning 'grief'. The latter can fairly easily be introduced as an element in most people's life and times, but 'liplessness' requires a good deal more ingenuity. In Achilles' case it is traditionally said to allude to the fact that he had never been suckled as a baby, that is, his lips had not touched a breast. But Achilles' name may well not be Greek at all. Similarly, Aphrodite (the Roman Venus) has a name that seems pure Greek, with its *aphros* meaning 'foam' and explaining the goddess's famous birth from the foamy sea. But in her case we have fairly certain evidence that her name originated as either a Philistine deity called Atargatis or a Hebrew goddess named Ashtoreth, and that one or other or even both of these names gradually evolved into the Greek-looking Aphrodite. (See her entry for more on this.)

The conscious or unconscious assimilation of unknown words and names to something more meaningful is not by any means an exclusively Greek phenomenon. We have long been doing it ourselves in the English-speaking world. If asked what the name 'Frank' meant, we would almost certainly say, 'Why, "frank", of course, "honest", "sincere".' Yet actually it means 'French', and has been smoothed by us to an English word. Similarly the girl's name Rose, although popularly associated with the flower, like a number of girls' names (May, Erica, Poppy, Violet, Iris), in fact originated as 'horse'! The same thing happened with surnames, so that Graves is not to do with tombs or undertakers but really means 'steward', Sidebottom is not an anatomical freak but was originally 'one who dwells in the wide valley', and Woolrich was not rich in wool but was 'wolf powerful'. (In Greek he would have been called Lycomenes.) This constant seeking to make a name mean something is technically known as 'folk etymology' or 'popular etymology', and is an important psycholinguistic factor in the evolution of names. It can also be seen at work in place-names, where we 'read' the name Aldershot as 'alder shoot', Edinburgh as the 'burgh' of one 'Edin', and Swansea as a seaside town where swans swim on the sea.

But of course the Greeks, and to a lesser degree the Romans, also invented names. In assimilating an existing mythology or mythologies, they created their own, and they devised names to give to the characters they had both adopted and created. The question of *how* exactly the mythological characters evolved is a



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much discussed and highly complex one, and to this day classicists are still divided as to whether the characters are personifications of natural forces and phenomena or of religious beliefs, idealisations of real persons (see **euhemerism** in Technical Terms), symbolisations of historical, political or ritualistic and cultic events, or a blend of these. However derived, the characters had to have names, and the type of name given to any one character varied according to a number of fairly well defined principles found in the naming systems of many countries apart from Greece. The main categories of name are as follows:

- 1 The name is virtually a standard word that defines the character. Names of this type particularly apply to abstract characters, such as Nyx (night), Erebus (darkness), Gaia (earth), Cupid (desire), Uranus (heaven). These are true 'word into name' instances.
- 2 The name is an epithet, describing a character's main role, function or nature. Examples are Creon and Creusa (both 'ruler'), Jupiter ('father sky'), Prometheus ('forethought') and Autolycus ('very wolf').
- 3 The name is descriptive, but more allusively, referring (sometimes indirectly) to a specialised characteristic, a physical property or even a possession of the character. Examples are names such as Aërope ('air-face'), Nereus ('wet one'), the Harpies ('snatchers') and Mercury ('god of commerce').
- 4 The name relates to a place associated with the character. There are very many such names, and for a number of well-known and less well-known places in Greece there seems to be a character of the same name. In several instances these are kings, who have given their names to the cities they rule. But there are many noted examples of other name identities, the most familiar, of course, being Athena and Athens. In such cases the question invariably arises: which came first, the place or the character? In other words, was Athens named for the goddess who protected it, or was Athena specifically 'invented' to be the city's special guardian goddess? The latter would seem the more logical and likely, yet the matter is by no means finally resolved, since Athena's name may well be pre-Greek (see her entry).
- 5 The name relates to a specific incident in the character's life (or to his or her birth or death). Obvious examples here are the names of the many characters who were metamorphosed into something else, usually a plant, a bird or an animal. Among them are Aedon ('nightingale'), Daphne ('laurel'), Myrmex



(‘ant’) and, more indirectly, *Acalanthis* (‘thistle’, although she was actually turned into a goldfinch) and *Myrmidon* (‘ant’, as which Zeus was disguised when he deceived *Myrmidon*). Many of the incidents that gave a name to a character occurred not directly to that character but to a member of his or her family, so that *Gorgophone* (‘Gorgon-killer’) did not herself kill a Gorgon but was named for the beheading of *Medusa* by her father, *Perseus*. Other incidents are more direct, such as *Hippolytus* (‘horse-releaser’), *Paris* (‘wallet’) and *Pelias* (‘bruised’). (See the entries for these names for the incidents.)

A very large number of names, however, do not fall into any of these categories – at least, as far as can be ascertained from what we know about the characters who bear them – and these are the many generally *propitious* names, as I have called them. These are the names that wish their bearer well: may he or she be rich, famous, brave, beautiful, powerful or whatever. A glance through the lists of elements in Appendix I, will show the sort of desirable attribute that a name, it is hoped, will confer. This ‘name power’ was by no means restricted to the Greeks – who, incidentally, used such a method when naming real flesh-and-blood children – but was also practised by the Germanic races, the Celts and the Slavs, among others. Several English names originated as propitious ones, designed to bring a desirable attribute to their bearers. Among them are names such as *Godfrey* (‘peace of God’), *Gertrude* (‘spear-enchanter’), *Walter* (‘army-ruler’), *Richard* (‘strong king’) and *Frederick* (‘peace ruler’). Among propitious Celtic names are *Kevin* (‘comely birth’), *Morag* (‘great’) and *Gwendolen* (‘white circle’), and among favourable Slavic names are *Yaroslav* (‘strong glory’), *Bogdan* (‘God-given’) and the famous Good King *Wenceslas* (‘great glory’).

In every case where a character appears to have a purely propitious name, it is always worth considering carefully whether the name might not have a specific application, usually as an ‘incident’ name, and I have done this wherever feasible, discussing the possibilities. (See, for example, the entry for the name mentioned earlier in this connection – *Cleopatra*.) It may well be, in fact, that for some of the apparently propitious names (in a general sense) there once was a specific incident which has not come down to us, and that *Hippodamia* actually *did* tame a horse or horses. But we must be wary of falling back too readily on this assumption for a name that appears to have no precise application!

It is worth noting, however, that in more than a few instances

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names appear to link or repeat in families, and that one character 'inherits' the name of a parent or more remote forebear, or passes a name on to his offspring. Such occurrences are pointed out in their respective entries, among which are those for Euryale and Hippodamus, whose family had more than a few 'horsy' connections.

For the rest of the names, that do have or are thought to have particular origins, I have aimed to give as many relevant etymologies as possible, as proposed by the 'experts' even where they are very likely suspect or at least fanciful. I make no apologies for including explanations that professional classicists will doubtless deride; after all, if the etymologies are fanciful, so are the characters to whom they relate, and in mythology, as in love and war, all is fair. So here will be found the name origins offered by both classical authors and more recent writers. The former we have already mentioned in this Introduction as etymologists. Among the latter, whose works are listed in the Bibliography, special mention should be made of Dr William Smith and Thomas Keightley, writing and working in the nineteenth century, and Robert Graves, in the twentieth. These three specialists have offered name origins that are roughly in ascending order of reliability but equal order of informativeness, and I have derived much useful and interesting material from their writings. True, in the case of Dr Smith I am overlooking the many scholars (thirty-five in number) who contributed to his massive three-volume dictionary. But when it comes to this present dictionary, the names of Keightley and Graves appear more than once in the various entries, often where perhaps an origin is best left for future analysis (and even rejection) rather than blind acceptance. While disagreeing with a number of the interpretations of Robert Graves, and not being personally attracted to or convinced by his ritualistic, totemistic and cultic school of thought, with its 'sacred mushrooms', 'orgiastic nightmares' and the like, I greatly respect and appreciate his linguistic endeavours to interpret the meanings of the names, notably in his *The Greek Myths*.

Of course, the whole business of interpreting the names is made no easier by the fact that not only are the various accounts and stories told and retold by different authors, who vary them to suit their subject or style, but the characters themselves frequently feature in differing roles in these accounts. Characters, places, times and relationships are often intermixed and confused, and although a single standard version of a story with fixed roles usually emerges, there are contradictions and inconsistencies aplenty as we

