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出版说明

随着改革开放的不断深入以及国际交流的日趋广泛,外语学习已经不仅仅局限于语言技能的培养。通过英语获取专业知识、提高专业水平、跟踪学科的最新发展已经成为时代的要求。因此,目前国内急需一批用英语编纂的专业词典。

牛津英语百科分类词典系列是由牛津大学出版社组织编纂的一套工具书。该系列涉及语言学、文学、文化、艺术、社会学、数学、物理学、化学、生物学、医学、食品与营养、计算机等社会科学和自然科学门类近百种,均由造诣很深、经验丰富的专家撰写。作为第一批,我们从中精选了 52 本,以满足国内读者的需要。词典用浅显的英语,精确地解释了常用的专业词汇,充分体现了牛津大学出版社在出版工具书方面严谨的传统。

该系列词典可作为大专院校各专业的学生以及专业技术人员学习专业知识、提高专业英语能力的参考书。

本社编辑部

PREFACE

The Concise Oxford Companion to Classical Literature is a revised and abridged version of *The Oxford Companion to Classical Literature*, which was published in 1989. It is approximately a third shorter than the parent work, but most of the entries that form the heart of the book—the biographies of authors, summaries of major works, and accounts of literary genres—are unchanged or only slightly amended. A few of the more obscure mythological figures have been omitted, but generally the entries in this area likewise stand more or less unchanged. The reduction in length has been achieved by dropping or radically shortening the long general entries that are not specifically literary—such as agriculture, architecture, and army—and by recasting in pithier form those on the historical, political, and topographical background. Thus the entries on major wars, for example, now give a much briefer outline of events (although the references within them to the ancient literary sources are unchanged), and the entries on cities and states are similarly condensed, serving more to place them for the reader and to point out their literary associations than to describe their development and institutions. There has also been some rearrangement (and occasional amplification) of material in the interests of accessibility; for example, Romulus, the legendary founder of Rome, now has his own entry rather than a cross-reference to the article on the history of the city.

The period covered by this book begins with the entry of the Greeks into Greece in about 2200 BC. Its stopping-point is not so easily identifiable. Readers will find that from the third century AD there are entries for Christian writers who were important from a classical viewpoint. From this time to the closing of the philosophy schools at Athens in AD 529 only the most significant people and events are selected for inclusion, but the fate of classical literature is traced in outline through the Dark Age to the Renaissance. The book is intended for any reader who is curious to find out about the classical world, rather than for the specialist, so I have tried to present the generally accepted view (or indicate the range of possibilities) in every case rather than be over-lavish in the use of 'possibly' and 'perhaps': I may therefore on occasions sound more dogmatic than I feel, or achieve more consistency and coherence, especially in the matter of dates, than the evidence would warrant.

Some guidance is given in the headwords to their pronunciation in English: the stressed syllable is followed by the sign 'ˈ'; and long vowels are marked by the sign ˉ. Classicists should note that in many cases the English stress accent or syllabic length does not coincide with the Greek or Latin original. All Greek is transliterated ($\nu = y$, $\chi = ch$) and all Greek and Latin is translated. Proper nouns are spelt by

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and large in the Latinized form in which they have become familiar in English, but where these are headwords their transliterated Greek form is also given. Roman names generally appear under the *nomen* (second name, or middle name of three), e.g. Gaius *Marius*, Quintus *Fabius Maximus*; but in many cases where the subject is best known by his *cognomen* or third name the entry is under that headword, e.g. Marcus Tullius *Cicero*, Tiberius Sempronius *Gracchus*. Where there are several individuals with the same name, the entries appear in chronological order. Geographical names are given in classical form (except for those which are very commonly used in English even in a classical context, e.g. Athens, Adriatic Sea). Modern equivalents, where they are judged to be helpful or interesting, are also indicated. A discretionary policy of cross-referencing has been adopted. An asterisk before a word draws the reader's attention to its existence as a separate entry only where more information may be found of direct relevance to the subject.

I owe a considerable debt of gratitude to many people: to the Principal and Fellows of St Anne's College for leave of absence, and in particular to Margaret Hubbard, Gwynneth Matthews, Barbara Mitchell, Emily Kearns, and Mary Whitby for generously undertaking duties which were properly mine; to Catriona, Gabrielle, James, and Robert Howatson for their contribution of an entry apiece, and for warm encouragement; to Robert for pertinent if searing comment; to Mark Bostridge for constructive help; to Rachel Woodrow and Janet Randell for flawless typing; to the editors of the Press for their great patience and unobtrusive advice. Most of the work of revision for this concise edition has been carried out by Ian Chilvers, to whom I give warm thanks.

A debt is particularly owed to Sir Paul Harvey, compiler of the original *Oxford Companion to Classical Literature*, published in 1937. The new *Companion* is very different in detail, assumptions, and emphasis, reflecting the discoveries and reappraisals of half a century of scholarship and the fact that readers of today are in some respects more ignorant than those of fifty years ago but in others more sophisticated and demanding (though fewer people know the ancient languages, many more have visited the countries in which they were once spoken, and have read the guide-books, toured the museums, or watched television programmes). Nevertheless, the pattern and proportions of the *Companion* are closely based on Harvey's (the indispensable book summaries are still largely in his words), and anyone who attempts to revise and build on his work can feel nothing but admiration for the original conception and execution.

I am very deeply obliged to Alastair Howatson, my most dedicated reader and critic. I have striven to satisfy his exacting standards as well

PREFACE

as his admiration for Cicero. My inadequacies and errors will, I know, be pointed out in customary trenchant fashion by the classical undergraduates past and present of St Anne's College.

St Anne's College, Oxford

M. C. H.

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M. C. HOWATSON
and
IAN CHILVERS

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A

Abas, in Greek myth, son of *Lynceus (2) and Hypermnestra, father of *Acrisius and *Proetus.

Abdē'ra, Greek city on the coast of *Thrace, founded in the seventh century bc and refounded in the sixth by Ionians from Teos in Asia Minor, among them the Greek lyric poet *Anacreon. It was the birthplace of the sophist *Protagoras and the philosopher *Democritus, but was nevertheless proverbial for the stupidity of its inhabitants.

Absy'rtus, see APSYRTUS.

Abŷ'dus, Milesian colony on the Asiatic side of the Hellespont, at its narrowest point. Here *Xerxes crossed to Europe in 480 bc during the *Persian Wars, and here, in Greek myth, lived *Leander.

Acadē'mica (*Academics*), dialogue by *Cicero ((1) 5) discussing the philosophical views of the Greek New *Academy, particularly the Sceptic view of *Carneades on the impossibility of attaining certain knowledge. The work, written in 45 bc, was originally in two books, but while Cicero's 'publisher' *Atticus was having copies of it produced, Cicero remodelled it into four books. Both 'editions' went into circulation; of the first edition we possess the second book, *Lucullus*; of the second edition we possess part of the first book, known as *Academica posteriora*. In the latter, *Varro expounds the evolution of the doctrines of the Academy, from early dogmatism to the Scepticism of Arcesilaus and Carneades. In *Lucullus* that interlocutor attacks the position of the Sceptics. Cicero defends the Sceptic view and approves Carneades' doctrine of accepting what seems most probably true.

Acadē'mus, see ACADEMY.

Academy (Akadēmia or Akadēmeia; the earlier Greek name was Hekademeia), originally a shrine in olive groves sacred to the hero Akademos (or Hekademos) on the western side of

Athens near the hill of Colonus. In classical times it was also the site of a gymnasium, surrounded by gardens and groves. Here, perhaps as early as the 380s bc, Plato established his school, consequently known as the Academy; it survived continuously until ad 529, when the Christian emperor Justinian closed the philosophy schools in Athens. Plato was buried nearby. Sulla cut down the trees during his siege of Athens in 87–86 bc, but they must have grown again, for Horace, who studied at Athens, refers to the 'woods of Academus' (*Epistles* II. 2. 45). Finds on the site in the twentieth century include schoolboys' slates, some with writing on them.

Although the Academy gave its name to a school of philosophy which, broadly speaking, continued to teach philosophy and science in accordance with Plato's own teaching (see PLATO 3), its doctrines naturally changed direction several times before it was closed. For this reason, and for convenience, ancient writers several centuries after Plato divided the history of the Academy into periods designated by numbers or, more usually, by the terms Old, Middle, and New; they did not always agree (nor do authorities today) on where the divisions occurred.

The *Old Academy* describes the period when the school was headed by Plato and his conservative successors Speusippus, Xenocrates, Polemon, Crantor, and Crates, down to 265 bc. The *Middle Academy* is the term often used for the period initiated by Argesilaus (or Arcesilas) of Pitane (c.315–242 bc) who gave the school the *Sceptical approach which it kept with minor variations until the leadership of Antiochus of Ascalon in the first century bc. The *New Academy*, sometimes taken to include Arcesilaus, is more usually agreed to have started in the mid-second century bc under Carneades (d. 129), who developed Scepticism further.

The destruction of the Academy with

its library during the sack of Athens by the Roman general Sulla in 86 bc broke the direct link with Plato. Antiochus of Ascalon, head of the (Fifth) Academy from 86 to 68 bc, abandoned the Scepticism of his predecessor Philo of Larisa and aimed to return to what he thought was genuine Platonism by maintaining that there was essential agreement between the doctrines of the Old Academy, the Aristotelians (*Peripatetics), and the Stoics. Although not original he exerted great influence; his lecture audience included Cicero, to whom his eclecticism appealed and who later proclaimed himself an Academic (see *ACADEMICA*). For the development of Platonism after Antiochus see MIDDLE PLATONISM.

Little is known of the Academy in the following centuries until it appears in the fifth century ad as a centre of Neoplatonism, particularly under the leadership of *Proclus, who powerfully influenced the form in which the Greek philosophical inheritance was passed on to Renaissance Europe.

Aca'rnán, son of *Alcmaeon.

Aca'stus, son of *Pelias and Anaxibia, and brother of Alcestis. He sailed with the *Argonauts against his father's wishes; see also PELEUS.

acatalectic, metrical term; see METRE, GREEK 6.

Acca Lare'ntia or **Larentina**, an obscure Roman goddess who was worshipped at the Larentalia on 23 December. According to one of several conflicting legends she was the wife of the herdsman *Faustulus, mother of the original Fratres Arvales (see ARVAL PRIESTS) and the nurse of Romulus and Remus.

accents, Greek. The invention of accent marks as a guide to the pronunciation of classical Greek, denoting not stress but the pitch of the voice, has been attributed to the Alexandrian scholar *Aristophanes of Byzantium c.200 bc. It may have been prompted by the need to guide Greek speakers in the pronunciation of by then unfamiliar words (e.g. in Homeric epic) and to teach the language to foreigners. The low tones are left unaccented, except in a few cases where the

grave accent is used, and the high and compound tones are indicated by the acute and circumflex accents.

A'ccius or **Attius Lucius** (170–c.86 bc), Latin poet and dramatist of Pisaurum in Umbria. He was a younger contemporary of *Pacuvius and the last great Roman tragedian. Cicero records that he heard him lecturing early in the 80s. Fragments of some 46 named tragedies are extant, most of those which are recognizable being free translations of Greek tragedies. He also wrote two *fabulae praetextae* on Decius Mus and Brutus the Liberator. Accius created for his tragedy a vigorous and dignified style much admired by later rhetoricians. He was an influential figure in his day, and of great importance for the development of Latin literature. Cicero quoted him often and Virgil imitated him. His *Atreus* contained the tyrant's phrase *oderint dum metuant* ('let them hate, so long as they fear'), said by Suetonius to have been frequently quoted by the emperor Caligula.

His other works show him as a scholar with a particular interest in spelling reform (e.g. using u and s, not y and z), and a collector and critic of the works of his predecessors. His books include the *Annales*, books of hexameter poetry on months and festivals, and the *Didascalica*, on the history of the Greek and Roman theatre and other literary matters, from Homer to Accius himself. The few surviving fragments suggest that it may have been written in a mixture of prose and verse, thus anticipating the Menippean satires of *Varro.

Ace'stes (Aigēstēs, Aigestos), in Virgil's *Aeneid*, son of the river-god Crimissus and a Trojan woman, Egesta or Segesta; he entertains Aeneas and his comrades in Sicily. The city of Egesta (Segesta) was originally named Acesta after him by its founders, the Trojan followers of Aeneas who remained in Sicily.

Achae'a, **Achae'ans** (Achaioi). In historical times these denoted two regions and peoples, one in south-east Thessaly (Phthiotan Achaea), the other a narrow strip in the north of the Peloponnese between Elis and Sicyon, a territory comprising twelve small towns forming a

loose confederacy. In Homer the names are used both in a restricted and in a general sense. They may denote the region and people in south Thessaly where Achilles lived, and also the people in the north-east Peloponnese (Argolis), the followers of Agamemnon who ruled Mycenae and the surrounding area. But they may also denote, by extension, Greece and the Greeks in general. Modern scholars sometimes use the name 'Achaean' to refer to the Greeks of the *Mycenaean period. Peloponnesian Achaea plays little part in Greek history until the third and second centuries BC when the *Achaean Confederacy became the chief power in Greece. From 146 BC this area was attached to the Roman province of Macedonia, but in 27 BC the name Achaea was given to the senatorial province which included a large part of Greece.

Achaean Confederacy or League, a confederacy of ten Achaean cities, founded in 280 BC to resist the power of Macedon (it revived an older confederacy that had flourished in the fourth century BC). The Confederacy became the leading power in the Peloponnese, and defeated Sparta in 188. It frequently came into conflict with Rome, however, and in 167 Rome deported to Italy a thousand eminent Achaeans, including the historian *Polybius, for political investigation, they were released in 150. In 148 there was again trouble with Sparta. Rome intervened and imposed harsh terms on the Confederacy, which rebelled and declared war; but after a short struggle it was completely defeated by Mummius in 146 and dissolved.

Achaeme'nidae, the first royal house of Persia, so named from the legendary hero Achaemenes (Persian, Hakhāmanish), founder of the family. To this family belonged Cyrus, Cambyses, and Darius. The line perished in 330 BC at the hands of Alexander the Great.

Acha'rnians (*Acharnēs*), Greek comedy by *Aristophanes, produced at the Lenaia in 425 BC by Callistratus, perhaps because the author was too young to produce it himself. It is his first surviving

play, and won first prize in the dramatic competition.

The Athenians had for six years been suffering the horrors of the *Peloponnesian War, the devastation of their territory, plague in the overcrowded city, and shortage of food, but their spirit was unbroken. The Acharnians (inhabitants of an Attic deme lying north-west of Athens near the foot of Mount Parnes), of whom the chorus of the play is composed, had been among the chief sufferers, their territory having been repeatedly ravaged.

The play opens with Dikaiopolis, an Athenian farmer, sitting and waiting for the meeting of the assembly, sighing for the good times of peace. Amphitheos ('demigod') appears, sent by the gods to arrange peace with Sparta, but unfortunately lacking the necessary travelling-money. This Dikaiopolis provides, but the treaty with Sparta is to be a private one for himself alone. Amphitheos presently brings the treaty, narrowly escaping from the chorus of bellicose and infuriated Acharnians. Dikaiopolis celebrates with a procession consisting of his daughter and servants, and this leads to a dispute between Dikaiopolis and the chorus on the question of peace or war, in which *Lamachus, portrayed as a typical general, takes part. Dikaiopolis is allowed to make a speech before being executed as a traitor; and to render this more pathetic borrows from the tragedian Euripides some of the stage properties that make his tragedies so moving. As a result the chorus are won over to the pro-peace view of Dikaiopolis. After the *parabasis* (see COMEDY, GREEK 3), in which the poet defends his position, there is a succession of amusing scenes illustrating the benefits of peace. A Megarian comes to Dikaiopolis to buy food (Athens had been trying to starve out Megara by a blockade), offering in exchange his little daughters disguised as pigs in sacks. A Boeotian brings eels and other good things, and wants in return local produce of Attica; he is given an informer tied up in a sack. A farmer wants peace-salve for his eyes, which he has cried out over the loss of his oxen; and so on. Finally Lamachus has to

march off through the snow against the Boeotians, and returns wounded by a vine-stake on which he has impaled himself, while Dikaiopolis celebrates the *Anthesteria with the priest of Dionysus.

This play has been interpreted as a serious plea for peace on the part of the poet.

Achā'tēs, in Virgil's *Aeneid*, the faithful friend and lieutenant of Aeneas, frequently referred to as *fidus Achates*, 'faithful Achates'. He is in the epic tradition of faithful friends, comparable with Patroclus, friend to Achilles, and Pirithous, to Theseus.

A'cheron, in Greek myth, one of the rivers of the Underworld (see *HADES*). The name was also that of an actual river in southern Epirus, which, issuing from a deep and gloomy gorge, passed through the lake Acherusia and after receiving the waters of the tributary Cocytus fell into the Thesprotian Gulf. In Hellenistic and Latin poetry the name denoted the Underworld itself.

Achillē'id (*Achillēis*), epic poem in hexameters by the Roman poet *Statius on the story of *Achilles, of which only the first book and part of the second exist, the work having been cut short by the poet's death. The poem describes how Thetis, anxious that her son Achilles shall not take part in the Trojan War (from which she knows he will not return), removes him from the care of the Centaur *Chiron to the island of Scyros. It relates his adventures there in the disguise of a girl, his discovery by Ulysses, and departure for Troy.

Achillēs (*Akhilleus*), in Greek myth, only son of the mortal *Peleus, king of Phthia in Thessaly, and Thetis, a sea-nymph, daughter of Nereus (see also *PARIS*, *JUDGEMENT OF*). In the Trojan War Achilles was the chief hero on the Greek side; Homer draws his portrait once and for all in the *Iliad*, the plot of which turns on Achilles' ungovernable anger. He came to Troy with a contingent of fifty ships and many followers usually referred to as Myrmidons (for which name see *AEACUS*). When he sulked in his tent and refused to fight after his quarrel with Agamemnon, as related in the *Iliad*, the

Greeks were driven back to their ships and almost overwhelmed. Then followed the intervention and death of his friend Patroclus in the battle at the hands of the Trojan hero Hector, and Achilles' terrible grief. After reconciliation with Agamemnon, he slew Hector, taking further vengeance for Patroclus' death by dragging the body behind his chariot. The *Iliad* ends with Achilles, purged of anger and grief, allowing Priam, Hector's father, to ransom the body.

The **Aethiopis* tells how Achilles killed Penthesilea, queen of the Amazons, who was fighting on the Trojan side. Mourning her for her beauty, he was mocked by *Thersites and killed him in a rage; subsequently he killed *Memnon. Soon afterwards he was himself killed, shot in the heel by Paris (or by Apollo); see below. Odysseus saw him in the Underworld (*Odyssey* 11), but it was said later that he lived immortal on an island in the Black Sea. After the fall of Troy his ghost claimed Polyxena, daughter of Priam, as his prize, and she was sacrificed on his tomb.

In these accounts Achilles has a passionate nature and seems more savage than the other Greeks. His treatment of Hector's body and his sacrifice of Trojan prisoners at Patroclus' funeral are both stigmatized as evil deeds. When roused to anger he spares no one and has no respect for a visible god, but he shows great devotion to his friend Patroclus. He is aware that his life is fated to be short, his death at Troy having been foretold.

The poets of the *Epic Cycle and later authors add to the story of Achilles. It was said that in infancy he was dipped in the river Styx by his mother Thetis (or anointed with *ambrosia by day and held in the fire at night) to make him invulnerable. She was interrupted by Peleus, and in anger abandoned her husband and the child, who remained vulnerable in the heel by which she had held him; it was in his heel that Achilles according to epic tradition received his death wound from an arrow shot by Paris. He had his education from the Centaur *Chiron. When the Greek contingents were gathering for Troy, Peleus or Thetis, seeking to save him from his fated death, hid him on the island of Scyros at the court of King

Lycomedes dressed as a girl and called, according to one source, Pyrrha. (Suetonius says that the emperor Tiberius liked to puzzle the scholars at his court with questions such as, 'What was the name of Achilles when he hid himself among the girls?') The king's daughter Deidameia bore him a son *Neoptolemus (sometimes called Pyrrhus). When the seer Calchas told the Greeks that Troy could not be captured without Achilles, Odysseus sought him out, after which he went willingly to Troy, by way of Mysia, where he wounded *Telephus, Aulis, where the incident concerning *Iphigenia took place, and Tenedos, where he slew Tenes, king of the island and son of Apollo. There are also various stories of his exploits at Troy not related in the *Iliad*, notably the killing of *Cycnus (2) and *Troilus.

Achi'llēs Ta'tius, see NOVEL, GREEK.

Ācis, see GALATEA.

Aco'ntius, in Greek myth, youth from the Greek island of Ceos who being in love with an Athenian girl Cydippē threw her an apple on which he had written, 'I swear to Artemis to marry none but Acontius.' This she read aloud, as was usual in the ancient world, and being thus bound by the oath she had inadvertently made she fell ill whenever her parents tried to marry her elsewhere. In this way Acontius won her.

A'cragas (Lat. Agrigentum, modern Agrigento—until 1927 Girgenti), one of the richest and most famous of the Greek cities in Sicily, founded c.580 bc on the south-west coast by a colony from nearby Gela. It first came to power under the tyrant *Phalaris and continued to prosper under the tyrant *Theron. After Theron's death his son Thrasydaeus was overthrown and a democracy established in which the philosopher *Empedocles took part. The democracy continued until Acragas was sacked by the Carthaginians in 406. It revived to some extent in the time of Timoleon (d. c.334 bc) but suffered badly in the Punic Wars. In the time of the Roman governor Verres it was again wealthy, and with the rest of Sicily received full Roman citizenship after Julius Caesar's death in 44 bc.

Ac'ri'sius, in Greek myth, son of Abas, king of Argos, and father of *Danae. His brother was Proetus.

Acro'polis ('upper town'), the citadel, standing on high ground, of a Greek town. The most famous is the Acropolis of Athens, a rocky plateau about 50 m. (165 ft.) high, the flat summit measuring about 300 m. east to west and 150 m. north to south, and inaccessible except by a steep slope on the west. It was the fortress and sanctuary of the city, and had been enclosed by a massive wall as early as the thirteenth century bc. All previous fortifications, buildings, and statues were destroyed in the Persian occupation of 480–479 bc (see PERSIAN WARS). The walls were rebuilt by *Themistocles and *Cimon and in celebration of the final defeat of the Persians a statue of Athena Promachos by *Pheidias was erected in the 450s. Pheidias was directed by *Pericles to superintend the latter's general scheme for the rebuilding of the Acropolis. First came the *Parthenon, then the *Propylaea, Temple of Athena Nikē, and *Erechtheum, as well as many lesser sanctuaries such as that of *Artemis Brauronia.

acta, under the Roman empire, an emperor's enactments which magistrates and succeeding emperors swore to observe, unless they had been explicitly rescinded immediately after an emperor's death: *acta senatūs* ('enactments of the senate'), under the empire, the official record of proceedings in the senate; *acta diurna* ('daily events'), a gazette of social and political news published daily from 59 bc and read both in Rome and in the provinces.

Actae'on, in Greek myth, son of *Aristaeus and Autoonē, daughter of *Cadmus. For some offence, either because he boasted that he was a better hunter than Artemis or because he came upon her bathing, the goddess changed him into a stag, and he was torn to pieces by his own hounds.

A'ctium, promontory in the south of Epirus, off the west coast of Greece, where Octavian defeated the fleets of Antony and Cleopatra on 2 September 31 bc. This battle marked the end of the

Roman republic and introduced the empire.

Adelphoe or **Adelphi** ('brothers'), Roman comedy by *Terence adapted from Menander and Diphilus (see COMEDY, GREEK 6), produced in 160 BC.

Aeschinus and Ctesipho are the two sons of Demea. Ctesipho is brought up by his father in the country, but Aeschinus is entrusted to his uncle Micio and brought up in the town. The theme of the comedy is the contest between two methods of education. Demea makes himself hated and distrusted by his harshness and frugality; Micio makes himself loved and trusted by his indulgence and openhandedness. Aeschinus has seduced an Athenian girl Pamphila, living in modest circumstances, whom he loves and wishes to marry. Ctesipho, whom his father believes a model of virtue, has fallen in love with a music-girl. Aeschinus, to help his brother, carries off this girl from the slave-dealer to whom she belongs and brings her to Micio's house. He is therefore suspected of carrying on an affair with her just when his own girl-friend needs his support. The truth becomes known; Aeschinus is forgiven by Micio and his marriage arranged. Demea is mortified at the revelation of Ctesipho's behaviour. Finding that his boasted method of education has earned him only hatred, he suddenly changes his attitude and makes a display of geniality, forcing his old bachelor brother into a reluctant marriage with the bride's mother, endowing one of her relatives with a farm at his brother's expense, and obliging him to free his slave and give him a good start in life—showing that even geniality can be overdone.

The *Adelphoe* was played at the funeral games of Aemilius *Paullus.

ad Here'nnium, *Rhetorica*, see RHETORICA.

Admētus, in Greek myth, son of Pheres and king of Pherae in Thessaly. When Zeus killed *Asclepius for restoring Hippolytus to life, Apollo, the father of Asclepius, furious at this treatment of his son, took vengeance on the *Cyclopes who had forged Zeus' thunderbolt, and slew them. To expiate this crime Zeus

made him for a year the servant of Admetus, who treated him kindly. Apollo in gratitude helped him to win *Alcestis as his bride. At the bridal feast it was revealed that Admetus was fated to die imminently, but Apollo again intervened and by making the Fates drunk persuaded them to grant Admetus longer life, provided that at the appointed hour of his death he could persuade someone else to die for him. Admetus' father and mother having refused, his wife Alcestis consented, and accordingly died. Just after this, Heracles, on his way to one of his Labours, visited the palace of Admetus who, in obedience to the laws of hospitality, concealed his wife's death and welcomed the hero. Heracles presently discovered the truth, went out to intercept Death, set upon him, and took from him Alcestis, whom he then restored to her husband.

For Euripides' treatment of the story see *ALCESTIS*.

Adoniazō'sae, the title of Idyll 15 of *Theocritus.

adonean, see METRE, GREEK 8 (i).

Adō'nīs, in Greek myth, a beautiful youth, son of *Cinyras, king of Cyprus, by his daughter Zmyrna or Myrrha. Their union was brought about by Aphrodītē in revenge for Zmyrna's refusal to honour the goddess. When her father discovered the truth and was about to kill her the gods turned her into a myrrh tree. Adonis was born from this tree. He was very beautiful from birth, and Aphrodite fell in love with him. One story says that she placed him in a chest and gave him to Persephone to take care of, and Zeus decreed that for part of the year he should stay with her and for the remaining part with Aphrodite. Another story relates that Adonis, having been brought up by nymphs, was out hunting when Aphrodite met him and fell in love with him. He was killed by a wild boar, and from his blood sprang the rose, or from Aphrodite's tears the anemone.

The story of Adonis has been explained as a vegetation myth, in which the god dies every year and is restored to life with the growth of new crops. The name could be oriental in origin, from the

Semitic *Adon*, 'Lord'. Other explanations of this strange myth have been suggested. The cult of Adonis reached Athens probably from Cyprus in the fifth century BC; his festival was marked by women mourning and lamenting his death, and by the setting on the house-tops of the 'Gardens of Adonis', seedlings in shallow soil which withered as soon as they sprang up.

Adra'stus, mythical king of Argos at the time of the conflict of Polyneices and Eteocles for the kingdom of Thebes (see OEDIPUS). He was the son of Talaus and Lysimachē. After a quarrel with another branch of the royal family he fled to Sicyon, where the king made him his heir. He became king of Sicyon, but then made his peace at Argos and returned there, giving his sister Eriphylē in marriage to Amphiarus. To his court came the exiles *Tydeus and Polyneices. The latter married his daughter Argeia, the former her sister Dēīpylē. Adrastus undertook to restore them to their kingdoms and began by leading an army, the *Seven against Thebes, to set Polyneices on the throne of Thebes. When the expedition was defeated, Adrastus escaped, thanks to the swiftness of his horse Arion, the offspring of Poseidon and Demeter. In his old age he successfully led the sons of the Seven, the *Epigonoī, against Thebes, but died on his way home from grief at the loss of his son, Aegialeus, who alone had fallen in the attack. His grandson Diomedes became king.

Adriatic Sea (Gk. *Adrias*, Lat. *Mare (H)Adriaticum* or *(H)Adria*), the gulf between Italy and the Balkan peninsula; in the south it meets the Ionian Sea (east of Sicily). Its name is derived from the Etruscan town of Atria (or Hatria; modern Adria), not very far from the mouth of the Po. The Adriatic is notoriously stormy.

Ae'a, in the story of the *Argonauts, the realm of *Aeētēs, later identified with Colchis.

Ae'acus, in Greek myth, son of Zeus and the nymph Aegina. He married Endeis and became the father of *Telamon (father of the Greater Ajax)

and of *Peleus (father of Achilles). He was a man of great piety. His prayers once ended a drought in Greece; on another occasion when the inhabitants of his island, Aegina, were destroyed by a plague, Zeus, to reward him, repopled it by creating human beings out of ants (*myrmēkes*); they were therefore called Myrmidons, the name by which the subjects of Peleus and Achilles are known in Homer. After his death he became, with *Minos and *Rhadamanthys, a judge of the dead in the Underworld, imposing punishments for misdeeds in life.

Aeae'a (Aiaiē), in Homer's *Odyssey*, the island of *Circē, situated in the stream of Ocean (see OCEANUS).

aediles, at Rome, originally two plebeian magistrates, named from the *aedes* or temple of *Ceres, where they superintended the cult, one which was particularly important to the *plebs*. Their administration was soon extended to public buildings in general and especially to the archives. In 367 BC their number was increased to four by the addition of two *curule aediles elected from the patricians. The office of aedile was elective and annual, not an essential part of the **cursus honorum* but the lowliest office to permit its holder to enter the senate.

Āē'don, in Greek myth, daughter of Pandareōs and wife of Zēthus. Envyng Amphion's wife *Niobē for her many children, she plotted to kill them. By mistake she slew her own child, Itylus (or Itys), and mourned for him so bitterly that the gods changed her into a nightingale, *aedon*. (Compare the story of Procne: see PHILOMELA.)

Ae'dui or **Haedui**, Gallic tribe which in Roman times occupied a region corresponding with modern Burgundy. Their chief town was Bibractē (Mont-Beuvray, near Autun). They became allies of Rome c. 121 BC, and gave support to Julius Caesar during most of the Gallic Wars, joining Vercingetorix (of the Arverni) somewhat reluctantly in his revolt of 52 BC; see COMMENTARIES I (book 7). Under the empire they were the first Gallic tribe to have members in the senate at Rome.

Aeë'tēs, in Greek myth, king of Colchis; he was the son of *Helios, brother of *Circe, and father of *Medea. See ATHAMAS and ARGONAUTS.

Aega'tēs I'nsulae, islands off Lilybaeum in Sicily, near which was fought in 241 BC the naval battle in which C. Lutatius Catulus, the Roman admiral, defeated the Carthaginian fleet, so terminating the First *Punic War.

Aegean Sea (Aigaios pontos), the part of the Mediterranean between Greece and Asia Minor. The origin of the name is uncertain but was connected by some with Greek *aigis*, 'storm' and by others with Aegeus, father of *Theseus.

Aegeus, see THESEUS.

Aegi'aleus, son of Adrastus and the only one of the *Epigoni to be killed in the expedition against Thebes.

Aegi'mius, in Greek myth, the king of Doris in Greece who asked Heracles for help to expel the *Lapiths from his land. Heracles asked as his reward the right of his descendants to claim asylum in Doris. Later the *Heracleidae (from whom the Dorian kings claimed descent) were believed to have settled there, and thus were 'Dorians'. Aegimius' sons Dymas and Pamphylus together with Heracles' son Hyllus gave their names to the three Dorian tribes. See DORUS.

Aegi'na. 1. Nymph, daughter of the river-god Asopus, who was carried to the island (see below) by Zeus, to whom she bore *Acacus.

2. Island of some 90 sq. km. (35 sq. miles) in the Saronic Gulf, about 20 km. (13 miles) south-west of Athens, famous in Greek myth, as the realm of *Acacus, and in history. Around 1100 BC it was conquered by the Dorians who introduced the Dorian dialect and customs (see DORIAN INVASION). In the seventh century it became subject to the Argive tyrant *Pheidon. It soon developed great commercial importance and gradually built up a navy which by 500 BC had no rival in Greece. In 506 began the long feud with neighbouring Athens, whose navy was developed partly to combat the Aeginetan threat. In 457/6 Aegina was decisively defeated by Athens and com-

pelled to join the *Delian League. In 431, at the outbreak of the *Peloponnesian War, which the Aeginetans helped to foment, the Athenians expelled the whole population from the island and resettled it with Athenian *cleruchs. The exiles were restored by Lysander in 405, after which Aegina played a minor role in history.

aegis, attribute of the Greek gods Zeus and Athena, usually represented as a goat-skin or skin-covered shield, later having a fringe of snakes and a *Gorgon's head, used to frighten enemies and protect friends.

Aegi'sthus, see PELOPS.

Aegospo'tami (Aigospotamoi, 'goat's rivers'), small river in the Thracian Chersonese, with at one time a town of the same name on it. Off the mouth of the river Athens suffered her final naval defeat of the *Peloponnesian War in 405 BC. For the famous fall of a meteorite there see ANAXAGORAS.

Aegy'ptus. 1. See DANAUS. 2. See EGYPT.

Ae'lian (Claudius Aeliānus) (AD c. 170–235), a Greek rhetorician, a *Stoic, who taught at Rome. His writings were much drawn upon by later moralists. His extant works are: *On the Characteristics of Animals*, a collection of excerpts and anecdotes of a moralizing nature in seventeen books; and *Historical Miscellanies* (usually known as *Varia Historia*), a similar collection dealing with human life and history in fourteen books.

Ae'lius Aristei'des, see ARISTEIDES.

Ae'lius Lampri'dius, see HISTORIA AUGUSTA.

Ae'lius Spartia'nus, see HISTORIA AUGUSTA.

Aemi'lius Paullus, Lucius, see PAULLUS.

Aenē'as, in Greek and Roman myth, one of the Trojan leaders in the Trojan War, son of *Anchises and the goddess Aphroditē (at Rome, Venus), and the subject of Virgil's Latin epic, the *Aeneid. In the account of the Trojan War given in Homer's *Iliad* he is not depicted as an outstanding hero, being descended from the younger branch of

the Trojan royal house (Priam, king of Troy, was of the older branch), but the Greek god Poseidon prophesies of him that he and his descendants will rule over the Trojans. Hence there developed, after Homer, the legend of his flight from ruined Troy with his father, son *Ascanius, and the **penates* (indicative of his pious and dutiful nature), and of his subsequent wanderings. (See *TABULA ILIACA*.) Hellenicus the Greek *logographer writing in the fifth century BC makes the first certain literary allusion to Aeneas crossing the Hellespont and coming to the West; he may even allude to his being in Italy. There is no evidence that the Romans at that time thought of him as their founder, although artistic evidence shows that Aeneas was known in Etruria by the late sixth century BC. The Greek historian *Timaeus a century or so after Hellenicus speaks of Lavinium as Aeneas' first foundant in Italy. These were Greek views of Italy, attributing to Greek heroes (or in this case a Trojan hero) the settlement of the known West. Perhaps at the same period *Alba Longa began to claim that Aeneas was the ancestor of her kings. Rome soon took over, however, and developed the legend of Aeneas as founder of the Romans, national pride leading her to connect her own history with that of the Greek world. When *Pyrrhus launched his attack against Rome in 281 BC he saw himself as the descendant of Achilles making war on a colony of Troy. The story of Rome's Trojan origin took full shape in the third century BC when it was synthesized with the chronologically difficult legend of the foundation of Rome by *Romulus (a descendant of Aeneas through his mother). Probably both the Roman historian *Fabius Pictor and the Roman poet *Ennius filled the gap between the supposed dates of the fall of Troy (1184) and Romulus' foundation of Rome (753) with a sojourn by Aeneas' descendants at Alba Longa. Certainly by the third century BC the story later known to Virgil was well-established and familiar. From the second century BC the Julian gens ('clan'), Julius Caesar above all, exploited their descent from Aeneas and Venus for political aggrandizement. Virgil, while celebrating in the *Aeneid* the

Trojan ancestry of Octavian, adopted son of Julius Caesar, also re-created Aeneas as a national hero.

Aeneas is portrayed by Virgil as *pious*, 'dutiful', conscious of his heavy destiny as founder of Rome, obedient to the will of the gods, a responsible leader to his followers, and a devoted father and son.

Aeneas Tacticus ('the tactician'), probably Aeneas of Stymphalus, an Arcadian general of the fourth century BC, named 'Tacticus' for his military treatises, one of which has survived, 'On the defence of fortified positions'. It is interesting for revealing social and political conditions in early fourth-century Greece, as well as for being a work outside the Attic literary tradition of its time.

Ae'nēid (*Aenēis*), Latin epic poem in twelve books of hexameters by *Virgil, composed during the last ten years of his life, 29–19 BC, after the battle of Actium (31 BC) had finally established the rule of Octavian (later the emperor Augustus). The poem is designed to celebrate the origin and growth of the Roman empire, the achievements both of Rome and of Augustus. The groundwork is the legend of Aeneas, the Trojan hero, who survived the fall of Troy and after long wanderings founded a Trojan settlement (Lavinium) in Latium in Italy, named after his Italian bride Lavinia, and became through his (Trojan) son Iulus the ancestor of the gens *Julia and founder of *Alba Longa (and ultimately of Rome). Virgil was still working on the poem when he died (it was edited after his death by his friends *Varius Rufus and Plotius Tucca), and indications of its incompleteness are some sixty half lines scattered throughout the poem which the poet would have expected to complete. It is unlikely that he intended to go beyond the present ending. There seems to have been pressure put on the poets of the day, perhaps by *Maecenas, to produce an epic on Augustus. Horace and Propertius both declined to do so, but from the introduction to the third book of the *Georgics* it seems clear that Virgil was promising such a work. In the event he produced an epic not simply on Augustus but on the origins of Rome. Even so Augustus eagerly awaited its completion,