

Real, Madrid. [Levey 1986, p. pp. 265ff.—ill. / Pallucchini 1968, no. 279—ill. / Morassi 1962, p. 21—ill.] 2 studies. Museum of Fine Arts, Boston; Fogg Art Museum, Harvard University, Cambridge. [Pallucchini—ill. / Levey—ill. / Morassi, pp. 6, 8 / Columbia 1967, nos. 43, 58—ill. / also Boston 1985, p. 277—ill. / Harvard 1985, no. 182—ill.]

Jean Restout, 1692–1768. "The Apotheosis of Aeneas." Painting. Private coll., France. [Pigler 1974, p. 296]

AEOLUS. The mortal son of the god Hippotes, Aeolus lived on the island of Aeolia with his intermarried sons and daughters. According to Homer, he had the power to control the winds by tying them up. In the *Odyssey*, Aeolus tried unsuccessfully to ensure a calm voyage for Odysseus by giving him the storm winds tied up in a goatskin bag, which Odysseus's men unwittingly unleashed. Virgil describes Aeolus as a minor deity who imprisoned the winds in a cave on Aeolia; at Juno's behest, he loosed them, creating the storm that drove Aeneas to the coast of Libya.

Aeolus is often seen in the visual arts as a personification of the element Air or of Winter. His daughters, the Aeolides, became the islands that bear their name. The aeolian harp, an instrument played by the wind, takes its name from Aeolus.

Classical Sources. Homer, *Odyssey* 10.1–77. Virgil, *Aeneid* 1.50–86. Ovid, *Metamorphoses* 1.268ff., 11.748ff., 14.223ff. Apollodorus, *Bibliotheca* E.7.10–11.

See also AENEAS; STORM; GODS, as Elements, as Seasons; ODYSSEUS.

Geoffrey Chaucer, 1340?–1400. (Aeolus summoned as trumpeter for Fame in) "The Hous of Fame" lines 1567ff. Poem. 1378–80. Westminster: Caxton, 1483. [Riverside 1987]

John Gower, 1330?–1408. (Aeolus described in) *Confessio amantis* 5.966–80. Poem. c.1390. Westminster: Caxton, 1483. [Macaulay 1899–1902, vol. 2]

Piero di Cosimo, c.1462–1521. "Vulcan and Aeolus" ("Vulcan as Teacher of Mankind"). Painting. National Gallery of Canada, Ottawa. [Bacci 1966, pl. 16 / Warburg]

Francesco Primaticcio, 1504–1570, and assistants. "Aeolus." Ceiling fresco, in Galerie d'Ulysse, Château de Fontainebleau. 1541–47. Destroyed 1738–39. / Drawing for. Uffizi, Florence, no. 471F. [Béguin et al. 1985, pp. 135f.—ill. / also Dimier 1900, pp. 295ff.]

Elia Candido, 1548–1628. "Aeolus" ("Zephyrus"). Bronze statuette. 1573. Studiolo di Francesco I, Palazzo Vecchio, Florence. [Pope-Hennessy 1983b, 3:100, 380 / also Sini-baldi 1950, pp. 12, 18 / Lensi 1929, pp. 236f., 262 (as Giovanni Bandini)—ill.]

Maerten de Vos, 1532–1603. Aeolus, representing Winter, in a design for "The Seasons" tapestry series. Unique set woven by Sheldon workshop, Barcheston, c.1611. Marquess of Salisbury coll., Hatfield House, Hatfield. [Jackson-Stops 1985, no. 33—ill.]

Spanish School. "Acolus." Ceiling painting. Early 1600s. Casa de Pilatos, Seville. [López Torrijos 1985, pp. 112ff., 405 no. 3, pl. 8]

Abraham Janssens, c.1575–1632. "Acolus." Painting. Residenz, Würzburg. [Bénézit 1976, 6:38]

Peter Paul Rubens, 1577–1640, school. "Aeolus, or Air." Painting, part of a set representing the Elements. Prado, Madrid, no. 1716. [Prado 1985, pp. 603f. / also Alpers 1971, p. 113, fig. 9]

Simon Vouet, 1590–1649. "Jupiter and Aeolus" ("Fire"). Painting, part of "The Four Elements" cycle for Vestibule of the Queen, Fontainebleau. Lost. / Engraved by Michel Dorigny, 1644. [Crelly 1962, no. 251]

Pietro da Cortona, 1596–1669, attributed. "Aeolus." Drawing. Art Institute of Chicago, inv. 1922.494. [Warburg]

Pierre Beauchamps, 1631–1705, music. "Éole." Entrée in *Ballet des arts*. First performed 1685, Collège Louis-le-Grand, Paris. [Astier 1983, p. 161]

François Le Moyne, 1688–1737. (Aeolus in) "Allegory of Trade and Good Government." Painting, study for unexecuted decoration ceiling for Banque Royale. 1719. Musée des Arts Décoratifs, Paris, inv. 18096. [Bordeaux 1984, no. 21—ill.]

Johann Sebastian Bach, 1685–1750. "Der zufriedengestellte Äolus: Zerreiſset, zerspringet, zertrümmert die Gruff" [Aeolus Calmed: The Cave Rent, Split, Shattered]. Cantata (dramma per musica). Libretto, C. F. Picander. First performed 3 Aug 1725, University, Leipzig. [Wolff et al. 1983, pp. 133, 190 / Grove 1980, 1:824]

Giovanni Battista Tiepolo, 1696–1770. "The Winds" (Aeolus and 2 young Winds). Ceiling fresco, part of scenes illustrating the story of Antony and Cleopatra. c.1740–50. Palazzo Labia, Venice. [Levey 1986, p. 144—ill.]

—. "Diana and Aeolus." Fresco, part of a cycle depicting the Sacrifice of Iphigenia. Sala d'Ifigenia, Villa Valmarana, Vicenza. [Pallucchini 1968, no. 240—ill. / Morassi 1962, pp. 64f.—ill. / Levey, pp. 231f.—ill.]

Jean-Jacques Lagrenée the Younger, 1739–1821. "Winter" ("Aeolus Loosing the Winds Which Cover the Mountains with Snow"). Painting. 1775. Ceiling, Galerie d'Apollon, Louvre, Paris, inv. 5568. [Louvre 1979–86, 4:24—ill.]

Victor Hugo, 1802–1885. "Éole allait crier: Bacchus m'a pris mon outre" [Aeolus Went Crying: Bacchus Has Taken My Skin-sack]. Poem. 28 Oct 1852. No. 18 in *Toute la lyre* part 1, in *Oeuvres inédites* (Paris: Hetzel, 1888). [Hugo 1985–86, vol. 7 / Py 1963, p. 85]

Charles Marie René Leconte de Lisle, 1818–1894. (Aeolus evoked in) "Les Éolides" (Aeolides islands). Poem. In *Oeuvres: Poèmes antiques* (Paris: Lemerre, 1852). [Pich 1976–81, vol. 1]

William Allingham, 1824–1889. (Aeolus evoked in) "Aeolian Harp." 4 separate poems with same title, numbered II, VI, XI, and XXIV. In *Poems* (Boston: Ticknor & Fields, 1861). [Ips0]

César Franck, 1822–1890. *Les Éolides*. Symphonic poem, after Leconte de Lisle (1852). First performed 13 May 1877, Paris. [Grove 1980, 6:780, 783 / Baker 1984, p. 756]

Algernon Charles Swinburne, 1837–1909. "Aeolus." Poem.

In *Universal Review* 1888. Retitled "A Word with the Wind" in *Poems and Ballads*, 3d series (London: Chatto & Windus, 1889). [Gosse & Wise 1925–27, vol. 3]

Julia Parker Dabney, b. 1850. "Aeolus." Poem. In *Songs of Destiny and Others* (New York: Dutton, 1898). [Boswell 1982, p. 81]

Arthur B. Davies, 1862–1928. "Iris and Aeolus Bandyng Showers." Painting. Artist's estate in 1931. [Cortissoz 1931, p. 27]

Rolfe Humphries, 1894–1969. "Aeolus." Poem. In *Europa and Other Poems and Sonnets* (New York: Gaige, 1928). [Boswell 1982, p. 140 / Bush 1937, p. 590]

Emil Cimiotti, 1927–. "Aeolus I." Bronze sculpture. 1960. Galerie Lutz & Meyer, Stuttgart. [Clapp 1970, 1:172]

Manuel Rosenthal, 1904–. "Aeolus." Composition for wind quintet and orchestra. 1970. [Grove 1980, 16:205]

Dimitri Hadzi, 1921–. "Aeolus." Bronze sculpture. 1971–72. Exhibited Richard Gray Gallery, Chicago, 1972. [Gallery exhibition catalogue]

Kathleen Louise Saint John, 1942–. "The Winds of Aeolus." Woodwind quintet. 1980. [Cohen 1987, 2:609]

AESCULAPIUS. See ASCLEPIUS AND HYGIEIA.

AESON. See MEDEA.

AETHRA. See DEMOPHON; THESEUS, General List, Coming of Age, and Helen.

AGAMEMNON. Son of Atreus, brother of Menelaus, and husband of Clytemnestra, Agamemnon was the king of Mycenae (or Argos) and commander-in-chief of the Greek forces against Troy. He had great valor, but lacked decisiveness. His quarrel with Achilles over the Trojan woman Briseis precipitated the so-called "wrath of Achilles" and much of the action in Homer's *Iliad*.

Agamemnon returned from the Trojan War with a captive concubine, Cassandra, daughter of King Priam of Troy. In his absence his wife, Clytemnestra, had taken his cousin Aegisthus as her lover. Shortly after his arrival Agamemnon and Cassandra were murdered by Aegisthus, with the connivance or active participation of Clytemnestra. Clytemnestra's motives for her part in the crime vary according to the sources; for example, Aeschylus cites Agamemnon's sacrifice of their daughter Iphigenia at the outset of the war as well as Agamemnon's own infidelities as the causes of her wrath. The murders were later avenged by Agamemnon's son, Orestes.

The legend of Agamemnon was given new life in the nineteenth century when Heinrich Schliemann, a dedicated amateur archaeologist, excavated the shaft graves and "palace" at Mycenae, one of the major late Helladic administrative centers. Among the objects he discovered was a carefully wrought gold funerary mask, regarding which he proclaimed, "I have gazed upon the face of Agamemnon." Modern scholars are more cautious about the identity of the tomb's occupant, but the tomb and mask of "Agamemnon" have nonetheless become a subject for poets and painters.

Classical Sources. Homer, *Iliad* passim; *Odyssey* 3.193f., 303f.; 4.529ff.; 11.404ff. Aeschylus, *Agamemnon*; *Eumenides* 631ff. Euripides, *Iphigenia in Aulis*; *Hecuba*. Accius, *Aegisthus*; *Agamemnonidae*; *Clytaemnestra*; *Erigona*. Ovid, *Metamorphoses* 12.25–38. Seneca, *Agamemnon*. Pausanias, *Description of Greece*, 2.16.6, 9.40.11. Hyginus, *Fabulae* 98, 117, 122. See also ACHILLES; CASSANDRA; CHRYSSEIS; IPHIGENIA, at Aulis; ODYSSEUS, in Hades; ORESTES; PALAMEDDES; PHILOCTETES; TROJAN WAR.

Giovanni Boccaccio, 1313–1375. "De Agamenone Micenarum rege," "Paupertati applaudet" [About Agamemnon, King of Mycenae; Poverty Applauded]. In *De casibus virorum illustrium* [The Fates of Illustrious Men] 1.15–16. Didactic poem in Latin. 1355–73? [Branca 1964–83, vol. 9 / Hall 1965]

—. "De Clitemestra Micenarum regina" [Clytemnestra, Queen of Mycenae]. In *De mulieribus claris* [Concerning Famous Women]. Latin verse compendium of myth and legend. 1361–75. Ulm: Zainer, 1473. [Branca, vol. 10 / Guarino 1963]

Francesco Primaticcio, 1504–1570. "Agamemnon Elected King of the Kings." Fresco, part of cycle on prologue to Trojan War, for Chambre du Roi, Château de Fontainebleau. 1533–35. Destroyed. [Dimier 1900, pp. 256ff.]

—. "The Return of Agamemnon," "The Murder of Agamemnon and Cassandra." Frescoes, part of cycle in Galerie d'Ulysse, Château de Fontainebleau. 1555–59. Destroyed. / Drawings for "Murder" in Nationalmuseum, Stockholm; Fitzwilliam Museum, Cambridge. Original designs for "Return" lost; known from copies. [Béguin et al. 1985, pp. 214ff.—ill. / also Dimier 1900, no. 174.] Copies, drawings, by Theodoor van Thulden, design for set of prints. Albertina, Vienna. [Béguin—ill.] Several further copies known. Stockholm; Louvre, Paris; British Museum, London. [Ibid.—ill.]

Hans Sachs, 1494–1576. *Clitemnestra, die möderische Königin (Klytämnestra, die blutdürstige Königin)* [Clytemnestra, the Murderous (Bloodthirsty) Queen]. Tragedy. Published 1554. Modern edition in *Werke* (Stuttgart: 1870–1908; Hildesheim: Olms, 1964). [McGraw-Hill 1984, 4:301]

Pierre Matthieu, 1563–1621. *Clytemnestre*. Tragedy. Lyons: Rigaud, 1589. Modern edition by Gilles Ernst (Geneva: Droz, 1984). [Stone 1974, pp. 87, 122f., 206, 213 / DLLF 1984, 2:1437]

Thomas Heywood, 1573/74–1641. (Agamemnon at Troy,

- and his homecoming and death, in) *Troia Britannica; or, Great Britain's Troy*. Epic poem. London: 1609. [Heywood 1974 / also Boas 1950, p. 59]
- . (Episodes, as above, in) *The Iron Age*. Drama in 2 parts, partially derived from *Troia Britannica*. First performed c.1612–13, London. Published London: Okes, 1632. [Heywood 1874, vol. 3 / DLB 62:101, 122ff. / also Boas 1950, pp. 83ff. / Clark 1931, pp. 62ff.]
- Eugenio Cajés. "The Story of Agamemnon" (in the Greek camp). Painting, for Palacio del Pardo, Madrid. Before 1626. Lost. / Drawing. Uffizi, Florence. [López Torrijos 1985, pp. 217f., 411 nos. 48–49—ill.]
- Sieur Arnauld of Provence. *Agamemnon*. Tragedy in verse, imitation of Seneca. Avignon: Bramereau, 1642. [Taylor 1893, p. 116 / DLF 1951–72, 3:97]
- Pier Francesco Cavalli, 1602–1676. *L'Egisto* [Aegisthus]. Opera (favola drammatica musicale). Libretto, Giovanni Faustini. First performed 1643, Teatro S. Cassiano, Vienna. [Grove 1980, 4:25, 32 / Glover 1978, pp. 75–76, 112 / Palisca 1968, p. 123f. / Worsthorne 1954, pp. 15, 110–13, 137]
- Benedetto Ferrari, 1597/1604–1681. *Egisto*. Opera (dramma per musica). Libretto, G. B. Faustini [not named on surviving MS]. First performed 22 Jan 1651, Piacenza. [Grove 1980, 6:491, 492]
- Claude Boyer, 1618?–1698. *Agamemnon*. Tragedy. First performed 12 Mar 1680, Théâtre Guénégaud, Paris. [Lancaster 1929–42, pt. 4, 1:135–59, 2:94ff., 952 / DLLF 1984, 1:137 / Girdlestone 1972, pp. 161ff.]
- François-Joseph de Lagrange-Chancel, 1677–1758. *Cassandre*. Tragedy, after Boyer's *Agamemnon* (1680). First performed 1702, Paris. [Girdlestone 1972, pp. 160–63, 201]
- Thomas Bertin de La Doué, c.1680–1745, and François Bouvard, c.1683–1760. *Cassandre*. Opera (tragédie en lyrique). Libretto, Lagrange-Chancel (1702). First performed 22 June 1706, Académie Royale de Musique, Paris. [Grove 1980, 2:638, 3:120 / Girdlestone 1972, pp. 160ff.]
- Bartolomeo Cordans, c.1700–1757. *Attanaganamemnone*. Opera buffa. Libretto, G. B. Buini. First performed Spring 1731, S. Moisè, Venice. [Grove 1980, 4:764]
- James Thomson, 1700–1748. *Agamemnon*. Tragedy, after Aeschylus. First performed 6 Apr 1737, Theatre-Royal, Drury Lane, London. [Stratman 1966, pp. 655f.]
- Louis Léon Félicité, duc de Brancas, Comte de Lauraguais, 1733–1824. *Clitemnestre*. Tragedy. Paris: Lambert, 1761. [Brunel 1971, p. 381]
- Henry Fuseli, 1741–1825. "Agamemnon, Pursuing a Trojan, in the Tomb of Ilos." Drawing. 1768–70. Fogg Art Museum, Harvard University, Cambridge, no. 1943.706. [Schiff 1973, no. 323—ill.]
- Jean-Georges Noverre, 1727–1810, choreography. *Agamemnon (Der Tod Agamemnons)*. Ballet. Music, Joseph Starzer. First performed 1771, Vienna. [Grove 1980, 18:82]
- Juan Crisóstomo Faría Cordero, 1732–? *Agamenon e Clitemnestra*. Comedy. c.1772? [Barrera 1969, p. 149]
- Vittorio Alfieri, 1749–1803. *Agamemnone*. Tragedy. 1776–78. First performed 1842, Teatro Re, Milan. [McGraw-Hill 1984, 1:47ff. / Hamburger 1969, pp. 16, 21 / Brunel 1971, p. 382]
- . (Murder of Agamemnon in) *Oreste*. Tragedy. 1778. First performed 1781, Teatro di Foligno, Rome. [McGraw-Hill]

- Matteo Borsa, 1752–1798. *Agamemnone e Clitemnestra*. Tragedy. Venice: Zatta, 1786. [DELI 1966–70, 1:449]
- Francesco Mario Pagano, 1748–1799. *Agamemnone*. Lyric monodrama. First performed 1787, Naples. [DELI 1966–70, 4:214f.]
- Niccolò Piccinni, 1728–1800. *Clytemnestre*. Opera (tragédie lyrique). Libretto, L. G. Pittra? Rehearsed 1787, Paris, unperformed. [Grove 1980, 14:728]
- Francesco Clerico, c.1755–after 1833, choreography. *Il ritorno di Agamemnone*. Tragic ballet. First performed Carnival 1789, San Benedetto, Venice. Revived, as *Agamemnone*, 1801, La Scala, Milan. [Simon & Schuster 1979, p. 76]
- John Flaxman, 1755–1826. 4 drawings illustrating the *Agamemnon* of Aeschylus, part of a cycle illustrating the *Oresteia*. 1793–94. Various collections. [Irwin 1979, pp. 85ff.] Engraved by Tomasso Piroli, published London and Rome: 1795. [Flaxman 1872, 3: pls. 15–18]
- Luigi Cherubini, 1760–1842. *Clytemnestre*. Cantata for solo voice. 1794. [Grove 1980, 4:211]
- Gerhard Anton von Halem, 1752–1819. *Agamemnon*. Tragedy. 1794. In *Schriften* (Münster: Waldeck, 1803). [Hunger 1959, p. 12]
- Alessandro Pèpoli, 1757–1796. *Agamemnone*. Tragedy. [DELI 1966–70, 4:311]
- Louis Jean Népomucène Lemerrier, 1771–1840. *Agamemnon*. Verse tragedy. First performed 1797, Théâtre de la République, Paris. [DLLF 1984, 2:1276]
- Niccolò Zingarelli, 1752–1837. *Clitemnestra*. Opera. Libretto, F. Salfi. First performed 26 Dec 1800, La Scala, Milan. [Grove 1980, 20:694]
- François-Georges Fougues Desfontaines, 1733–1825. *Cassandre Agamemnon et Colombine Cassandre*. Parody of Lemerrier's *Agamemnon* (1797). First performed 3 Dec 1803, Paris. [EDS 1954–66, 4:529]
- John Galt, 1779–1839. *Agamemnon, Clytemnestra*. Tragedies. In *The Tragedies of Maddalen, Agamemnon, Lady Macbeth, Antonia, and Clytemnestra* (London: Cadell & Davies, 1812). [Stratman 1966, p. 205 / Nicoll 1959–66, 4:385]
- A. Gondeville de Mont-Riché. *Egiste et Clytemnestre*. Tragedy. Paris: 1813. [Taylor 1893, p. 217]
- Pierre-Narcisse Guérin, 1774–1833. "Clytemnestra" (with Aegisthus, hesitating before killing the sleeping Agamemnon). Painting. 1817. Louvre, Paris, inv. 5185. [Louvre 1979–86, 3:295—ill.]
- Michael Beer, 1800–1833. *Klytämnestra*. First performed 1820, Hofbühne. [Brunel 1971, p. 382]
- Giovanni Galzerani, 1790–1853, choreography. *Agamemnone*. Ballet. First performed Carnival 1821, Pergola, Florence. [EDS 1954–66, 5:879, 882] New version, with music by Cesare Pugni. First performed 1 Sep 1828, La Scala, Milan. [Grove 1980, 15:448]
- Alexandre Soumet, 1788–1845. *Clytemnestre*. Tragedy. First performed 7 Nov 1822, L'Odéon, Paris. [Brunel 1971, pp. 208ff. / DLLF 1984, 3:2192]
- Thomas Stothard, 1755–1834. "Orestes and Agamemnon." Painting. Victoria and Albert Museum, London. [Bénézit 1976, 9:855]
- Benjamin Robert Haydon, 1786–1846. "Cassandra Predicting the Murder of Agamemnon on His Arrival after Ten Years Absence at Mycenae." Painting. 1834. [Olney 1952, p. 202]

- Walter Savage Landor, 1775–1864. "The Shades of Agamemnon and of Iphigeneia." Poetic dialogue, incorporated into *Pericles and Aspasia* (London: Saunders & Otley, 1836). Reprinted as a separate piece, 1847. [Wheeler 1937, vol. 2 / Boswell 1982, p. 55 / Pinsky 1968, pp. 44, 63, 76, 144–45, 151–61]
- Juliusz Slowacki, 1809–1849. "Grab Agamemnona" [The Grave of Agamemnon]. Poem. c.1836. Warsaw: Drukarńia S. Siorskiego, [1898]. [Mitosz 1983, p. 258]
- G. Treves. *Agamemnone*. Opera. Libretto, Perrane (Perone). First performed 10 Nov 1847, La Scala, Milan. [Clément & Larousse 1969, 1:15]
- George Meredith, 1828–1909. (Deaths of Agamemnon and Cassandra prophesied in) "Cassandra." Poem. 1850–51. In *Modern Love and Poems of the English Roadside* (London: Chapman & Hall, 1862). [Bartlett 1978, vol. 1 / Boswell 1982, pp. 181f. / Bush 1937, p. 386]
- Owen Meredith (Edward Robert Bulwer Lytton), 1831–1891. "Clytemnestra." Verse drama. In *Clytemnestra, The Earl's Return, The Artist, and Other Poems* (London: Chapman & Hall, 1855). [Boswell 1982, p. 173 / Bush 1937, pp. 291, 354]
- Alexandre Dumas père, 1802–1870. *L'Orestie* [The Oresteia]. 3-act tragedy. Paris: Librairie Théâtrale, 1856. [DLLF 1984, 1:694]
- Hervé, 1825–1892. *Agamemnon*. Burlesque opera. Libretto, composer. First performed May 1856, Folies-Nouvelles, Paris. [Clément & Larousse 1969, 1:15]
- Eduard von Tempelty, 1832–1919. *Klytämnestra*. Tragedy. Berlin: Schroeder, 1857. [Brunel 1971, p. 382]
- José-Maria de Heredia, 1842–1905. "La mort d'Agamemnon." Sonnet. In *La conférence La Bruyère* (1861–62). [Delaty 1984, vol. 2]
- Honoré Daumier, 1808–1879. "History Reviewed and Corrected by Operetta—Chilperic and Agamemnon in the Leads." Satirical lithograph. 1868. [Delteil 1906–30, 28: no. 3679—ill.]
- Robert Reece, 1838–1891, writing as E. G. Lankester. *Agamemnon and Cassandra, or the Prophet and Loss of Troy*. Burlesque. First performed 13 Apr 1868, Prince of Wales Theatre, Liverpool. [Nicoll 1959–66, 5:537]
- Georg Siegert, 1836–1921. *Klytämnestra*. Tragedy. Munich: Ackermann, 1871. [Brunel 1971, p. 382]
- Frederic, Lord Leighton, 1830–1896. "Clytemnestra from the Battlements of Argos Watches for the Beacon Fires Which Are to Announce the Return of Agamemnon." Painting. c.1874. Leighton House, London, no. 372. [Ormond 1975, no. 227—ill. / also Wood 1983, p. 52—ill. / Kestner 1989, p. , pl. 3.10]
- André Wormser, 1851–1926. *Clytemnestre*. Cantata. Grand Prix de Rome, 1875. [Baker 1984, p. 2529]
- Edward Fitzgerald, 1809–1883. *Agamemnon*. Tragedy, after Aeschylus. London: privately printed, 1876. [Nicoll 1959–66, 5:368]
- Louise-Angélique Bertin, 1805–1877. *Retour d'Agamemnon*. Choral composition. [Cohen 1987, 1:78]
- Robert Browning, 1812–1889. *The Agamemnon of Aeschylus*. Translation. London: Smith Elder, 1877. [Scudder 1895 / Ryals 1975, pp. 143–46 / Ward 1969, pp. 92ff., 106f., 239]
- Victor Hugo, 1802–1885. "Cassandre" (and Clytemnestra). Dialogue poem, part of "Après les dieux, les rois" part

1. In *La légende des siècles*, new series (Paris: Hetzel, 1877). [Hugo 1985–86, vol. 6]
- Arthur Coquard, 1846–1910. *Cassandre*. Opera (drame lyrique). Libretto, H. de Bornier, after Seneca's *Agamemnon*. First performed 13 May 1881, Société Chorale d'Amateurs, Paris. [Grove 1980, 4:760]
- Gustav Kastrop, 1844–1925. *Agamemnon*. Tragedy. Hannover: Wasserkampf, 1890. [DLL 1968–90, 8:950 / Frenzel 1962, p. 14]
- Arrigo Boito, 1842–1918. *Orestide*. Opera (dramma per musica). Begun 1892, unfinished. [Kunitz & Colby 1967, p. 112]
- Richard Garnett, 1835–1906. "Aegisthus." Poem. In *Poems* (London: Mathews & Lane, 1893). [Boswell 1982, p. 109]
- Sergey Ivanovich Taneyev, 1856–1915. *Oresteya*. 3-act opera (called trilogy). Libretto, Venkstern, after Aeschylus. 1887–94. First performed 29 Oct 1895, Maryinsky Theatre, St. Petersburg. [Grove 1980, 18:559f. / Montagu-Nathan 1914, p. 276 / Zinar 1971, pp. 86, 93]
- Paul Claudel, 1868–1955. *Agamemnon*. Tragedy, part of *L'Orestie* trilogy, after Aeschylus. 1892–94. Paris: Heugel, 1947; reprinted in *Théâtre* (Paris: Pléiade, 1967–71). [Ips0 / Popkin 1977, 1:285]
- Rudolf Prochazka, 1864–1936. *Klytämnestra*. Tragedy. Prague: 1896. [Hunger 1959, p. 12]
- Lewis Morris, 1833–1907. "Clytemnestra in Paris" (modern story of a woman who has killed her husband). Narrative poem. In *Works* (London: Kegan Paul, Trench, & Trübner, 1898). [Boswell 1982, p. 189]
- John Collier, 1850–1939. "Clytemnestra." Painting. c.1890s. City Museum and Art Gallery, Worcester. [Dijkstra 1986, p. 375 / Jacobs & Stirton 1984b, p. 167] Another version of the subject in Guildhall Art Gallery, London. [Wood 1983, p. 212—ill.]
- Constantine Cavafy, 1868–1933. (Agamemnon's murder evoked in) "Otan o phulas eide to phos" [When the Watchman Saw the Light]. Poem. Jan 1900. In *Poemata* (Athens: Ikaros, 1963). / Translated by Edmund Keeley and Philip Sherrard in *Collected Poems* (Princeton: Princeton University Press, 1975; bilingual edition). [Keeley 1976, pp. 35f. / Ips0]
- C. Hubert Parry, 1848–1918. Incidental music for Aeschylus's *Agamemnon*. First performed 16 Nov 1900, Cambridge University. [Grove 1980, 14:244]
- Arnold Graves, 1844–1914. *Clytämnestra*. Tragedy. London: Longmans, Green, 1903. [Hunger 1959, p. 12]
- Eberhard König, 1871–1949. *Klytämnestra*. Tragedy. Berlin: Costenoble, 1903. [DLL 1968–90, 9:89 / Brunel 1971, p. 382]
- Valéry Bryúsov, 1873–1924. "Klitemnestra." Poem. 1911. In *Zerkalo tenej* [Mirror of Shadows] (Moscow: Skorpion, 1912). [Bryúsov 1982]
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Emma Lazarus, Agamemnon's Tomb More archaeological / historical / mythological ??

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O. Zabuzhko, "Klytemnestra" in *A Kingdom of Fallen Statues: Poems and Essays* (1991) — See *From Three Worlds: New Writing from Ukraine*, ed. E. Hogan (Atascadero: Benchmark, 1996), p. 167–71.

AGAVE. See PENTHEUS.

AGES OF THE WORLD. In his *Works and Days*, the early Greek poet Hesiod enumerates five ages of man: the Age of Gold, of Silver, of Bronze, of Heroes, and of Iron. The Roman writer Ovid speaks of only four ages, discounting the Age of Heroes. The Golden Age was the period when Cronus (Saturn) ruled the sky and men were as gods, without toil or troubles. During the Silver Age, the immortal gods of Olympus were the rulers of the heavens; in this period men became impious and arrogant and were destroyed by Zeus (Jupiter). Zeus then created the Bronze Age, in which men became violent and warlike, destroyed themselves, and disappeared into Hades. After that came the Heroic Age, according to Hesiod, when Zeus created a race of men who were more godlike and just; this was the age of the Trojan and Theban wars. The poet describes these men as demigods, the forerunners of the human race. Finally, there was the Iron Age, the era in which Hesiod places himself and his fellows. Characterizing it as an age when men toil ceaselessly,

Time Bandits 1981

Lewis & Sigel photo of "Klytemnestra: Rooms with Dark" in L.K. Homer Reclaiming Klytemnestra (urbana, 203). / 68 on file.

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