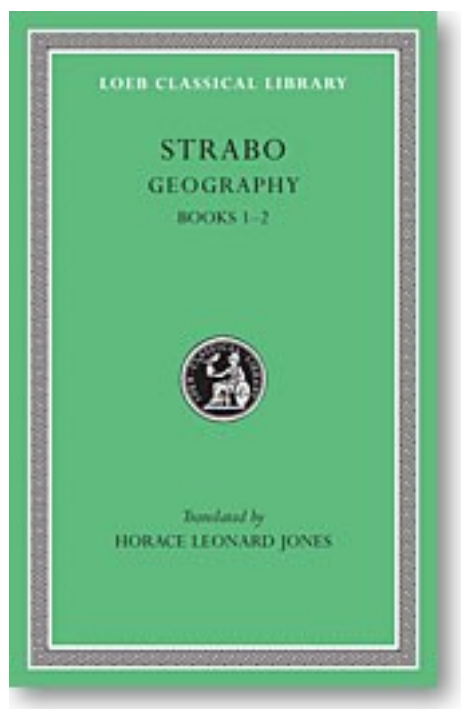


Geography, Volume I



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著者:Strabo

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Strabo (ca. 64 BCE to ca. 25 CE), an Asiatic Greek of Amasia in Pontus, studied at Nysa and after 44 BCE at Rome. He became a keen traveller who saw a large part of Italy, various near eastern regions including the Black Sea, various parts of Asia Minor, Egypt as far as Ethiopia, and parts of Greece. He was a long time in Alexandria where he no doubt studied mathematics, astronomy, and history.

Strabo's historical work is lost, but his most important Geography in seventeen books has survived. After two introductory books, numbers 3 and 4 deal with Spain and Gaul, 5 and 6 with Italy and Sicily, 7 with north and east Europe, 8–10 with Greek lands, 11–14

with the main regions of Asia and with Asia Minor, 15 with India and Iran, 16 with Assyria, Babylonia, Syria, and Arabia, 17 with Egypt and Africa. In outline he follows the great mathematical geographer Eratosthenes, but adds general descriptions of separate countries including physical, political, and historical details. A sequel to his historical memoirs, Geography is planned apparently for public servants rather than students—hence the accounts of physical features and of natural products. On the mathematical side it is an invaluable source of information about Eratosthenes, Hipparchus, and Posidonius.

The Loeb Classical Library edition of Strabo is in eight volumes.

作者介绍:

Strabo (ca. 64 BCE to ca. 25 CE), an Asiatic Greek of Amasia in Pontus, studied at Nysa and after 44 BCE at Rome. He became a keen traveller who saw a large part of Italy, various near eastern regions including the Black Sea, various parts of Asia Minor, Egypt as far as Ethiopia, and parts of Greece. He was a long time in Alexandria where he no doubt studied mathematics, astronomy, and history.

目录: Map
Strabo’s Books
Preface
Introduction
Bibliography
Geography
Book I
Book II
Index
• • • • • ([收起](#))

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标签

Strabo

地理

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评论

Strabo这套《地理志》共8册17卷，本册为第1册第1、2卷。第1卷第一章谈地理学研究的范围和用处是为全书的源代码，第1卷第二章开始反驳他所宗的亚历山大图书馆馆长、地理学之父Eratosthenes的地理观、诗学观，进而托出荷马奉为大宗师。厄氏已经是古代的今人，认为诗的目的entertain而非instruct，而斯氏义正辞严地以其斯多葛学派的传统断定只有诗人才是好智者，这自然是符合苏格拉底柏拉图师徒二人前的常识的。斯特拉博与1744年的维柯一样，认荷马为智慧的教师，与贺拉斯共同倡寓教于乐，这当然也是后来普遍的文艺复兴回应柏拉图观（如锡德尼）：诗乃是严肃的虚构而非老妇的胡编乱造，也就是后来斐洛与昆体良所用的allegory=myth+irony。斯接着荷马的神道设教是让诗成为第一哲学。

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