HOMER AND THEOCRITUS IN ENGLISH TRANSLATION:

A Critical Bibliography Designed as a Guide for Librarians in the Choice of Editions for the General Reader

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy in The University of Michigan by Evelyn Steel Little

Ann Arbor, Michigan January, 1936
Even the best translation is for mere necessity but an evil imped wing to fly withal, or a heavy stump leg of wood to go withal.

Roger Ascham (1570)

Such a hard thing it is to bring matter out of any one language into another.

Thomas Wilson (1570)

He is translation's thief that addeth more,
As much as he that taketh from the store
Of the first author. Here he maketh blots
That mends; and added beauties are but spots.

Andrew Marvell (1672)

'Tis true, composing is the nobler part;
But good translation is no easy art.

Lord Roscommon (1684)

The translator is a person who introduces you to a veiled beauty; he makes you long for the loveliness behind the veil.

Goethe
The following list of English translations from Homer and Theocritus is selective, with the needs of the general reader in mind, but it is also inclusive to such a degree that certain principles of the selection require explanation. It is not a complete list of all translations ever published, which would be much longer, nor yet a selected list of those which are recommended, for this would be far shorter.

It is based upon a search of all such titles printed between 1470-1935 as represented in the usual sources:--the catalogue of the British Museum, of the Library of Congress, and of the other large libraries listed below;¹ of the trade bibliographies English and

¹ Columbia University Library, New York Public Library, University of Michigan Library, University of Chicago Library, Newberry Library, Huntington Library, University of California Library. The catalogues of all these have been searched. In addition I have borrowed on the basis of lists made from the Union List at the Library of Congress and various sources, the titles not found in the foregoing libraries, from the following: Harvard, Yale, Princeton, Illinois, North Carolina, Virginia, Duke, Washington University, Boston Public Library.
American and numerous classical bibliographies and studies on the subject of translation.

From the long list available I have automatically excluded the following types:—

1. Interlinear translations, tutorial aids and all those which from their titles were obviously designed as student cribs.

2. Experimental and partial versions, of, e.g. one or two books of Homer, except in cases where these were done by men whose name and authority lent interest to the work, or where the experiment was interesting from the aspect of its novelty or its success. Many partial translations were examined and discarded.

3. Such adaptations or retelling of the story for children as can not be considered in themselves translations, and are of no value to the adult reader. Occasionally such adaptations are included for one of two reasons: when

2 Such as F. M. K. Foster, English Translations from the Greek (1470-1918), New York, 1915, and several other studies covering shorter periods, e.g. those of H. B. Lathrop, F. Seymour Smith, and A. R. Palmer, listed in the bibliography.

3 A selection of these is offered in H. H. Wilson Co., The Children's Catalogue, 4th ed. rev. (New York, 1930).
they are of such quality as to be suitable for adult classes for which a simplified version is required, as in the case of Marvin and Stawell's Iliad, or Lamb's Adventures of Ulysses, or when they are customarily listed falsely as if they were translations and a librarian might buy them as such through misunderstanding. Such is the case with The Toils and Travels of Odysseus translated by C. A. Pease, which appears in the trade bibliographies as a translation of the Odyssey. It is included to be condemned, whereas Church's Stories from the Odyssey is omitted because its nature is obvious from the title.

There are missing from the list five titles which may deserve inclusion, which I was unable to find in any library. These are:--

Homer, The Iliad, tr. by a Graduate of the University of Oxford, 1821.

Homer, The Iliad, tr. by Charles W. Bateman and Roscoe Mongan, 1881.

Homer, The Iliad, tr. by Herbert Hailstone, 1882.

Homer, [Batrachomyomachia] Homer in a Nutshell, tr. by Samuel Parker, 1700.

Homer, [Hymns] The Odes of Homer, tr. by T. H. [Sir Thomas Hawkins], 1631.

It is however improbable that any of these is an
important version for the modern reader, or that they are likely to be purchased by libraries today.

No consistent effort has been made to indicate the location of editions ordinarily available, but for rare copies this is noted as a convenience to scholars, since the Union Catalogue at the Library of Congress is not yet complete.

A general division has been made between complete and partial versions, in each section the translations being listed by date so that the modern may be readily located. An alphabetical index of translators furnishes the key to any particular version wanted.

In general, the reprints are listed by date under each edition. In the case of popular translations such as Pope's no attempt is made to list every reprint but a selection of noteworthy editions has been made, indicating the older issues of special value and those which are available today in suitable format. In the case of the older translations I have particularly tried to note all editions which included original or valuable introductory matter or notes, which do not appear in the modern reprints, so that University libraries might seek particular editions for this reason.
The critical comment frequently sounds more dogmatic than it is meant to be, owing to the lack of space for qualification. Every translation is unequal and it sometimes seems unfair to pounce on its infelicities. The shades of Chapman and Dryden rise up to denounce such criticism by "little men," but only by some such detail can the impression made upon a reader by illustrated, and comment without illustration seemed futile.

The selection of characteristic passages which would suggest the essential flavor of the translation has been the aim throughout. Sometimes to bring out the differences between two comparable versions the same passage has been repeated, and as a matter of technique in the study this method has been used more constantly than quoted, for the reason that so much quotation would have produced interminable length and dull repetitious reading. Nor is such detailed comparison necessary for the purpose of the list, which is rather to suggest to librarians the characteristic virtues or defects of each translation, and these are not always displayed by the same passage.

In the footnote references to verses quoted, the Roman capital represents the number of Book, Idyll, or Hymn. The inclusive Arabic numerals immediately following
represent the verse numbers in the Greek text. The numerals in curves following these refer to the same lines in the translation under discussion, if these are numbered and if they differ from the original. In the case of many prose versions the lines are not numbered except with reference to the Greek. If another translation is quoted by way of comparison, the author's name is given with the numbering of his version, also in curves. Variations in the spelling of proper names, in the capitalization, and in the use of quotation marks are copied exactly from the title page or the text of the edition under discussion.

The two sections following are designed to form part of a longer list of classical translations. Many comparative references in the notes have therefore been for the present omitted as meaningless without the other portions of the list.

It is a pleasure to acknowledge gratefully the practical assistance I have received from Dr. W. W. Bishop, who not only provided every facility for my work at the University of Michigan but through correspondence opened the doors of rare book rooms at other institutions; and to
Professor O. J. Campbell whose sympathetic criticism and encouragement have been a constant stimulus to greater effort.

E. S. L.

Atlanta, Georgia.
December 19, 1935.
INTRODUCTION ......................................................... 1

LIST OF TRANSLATIONS:

Homer ................................................................. 30

Complete Works ................................................ 51

Iliad ................................................................. 62

Odyssey ............................................................... 242

Summary ............................................................ 405

Theocritus .......................................................... 408

Complete Collections ....................................... 413

Partial Collections ............................................ 459

Summary ............................................................ 497

APPENDIX

Notes on Series .................................................. 498

BIBLIOGRAPHY .................................................. 504

INDEX OF TRANSLATORS ...................................... 509

TABLES: (Translations grouped according to form)

Homer, following page ................................. 5

Theocritus, following page .......................... 5
INTRODUCTION

In all ages there is practically unanimous agreement among poets and critics that poetry cannot successfully be translated. Said Dante, speaking of Homer, "the monarch of sublimest song":--

Everyone should know that nothing harmonized by musical enchainment can be transmitted from one tongue into another without breaking all its sweetness and harmony. And this is the reason why Homer has never been turned from Greek into Latin, as the other writers we have of theirs.1

To which Cervantes adds his testimony through the mouth of the Curate inspecting the Don's library.

Those who attempt to turn books of verse into another language despite of the great pains they may take and the skill they may show, will never succeed in giving them the same perfection they had at their first birth.2

It was on this ground that Sir John Denham justified the practice of his age in adding new beauties to


2 Don Quixote, trans. John Ormsby (New York, 1926), I, ch. 6, p. 47.
ancient authors:

Poetry is of so subtile a spirit that in passing out of one language into another it will all evaporate, and if a new spirit be not added in the transfusion there will remain nothing but a caput mortuum.³

So also Matthew Arnold, arguing against merely verbal fidelity in translating Homer:

The peculiar effect of a poet resides in his manner and movement, not in his words taken separately.⁴

The thought has been expressed a hundred times in different words, yet the effort to recreate poetic literature in various languages is as unceasing as the demand for this enrichment of the store of one time or people from the treasures of another.

It is generally admitted that the problem of verse translation presents difficulties seldom if ever completely or satisfactorily solved because it involves not only the transference of ideas but the imitation of subtile combinations which produce emotional effects and to attain one end the translator almost invariably sacrifices

---

3 The Aeneid, II (1636), preface pp. unnumbered.

the other. Yet there is occasionally such perfect sympathy between author and translator that one seems virtually to speak through the other as in the classic case of Fitzgerald's Omar Khayyām or Rossetti's translations of Dante and Villon. The method of transference in such cases is perhaps that laid down as essential by a German scholar:—

The translator must not translate either words or sentences, but take up and reproduce thoughts and feelings. The covering must be something new; the content what it was...... The soul remains, but the body is changed. True translation is a metempsychosis.

In true translation it is likewise generally agreed that faithfulness is the essential quality—although there is wide variation in the conception of this fidelity which almost every translator claims as his chief virtue: whether he is more faithful to substance or to form.

That fashions and standards in translation change with styles in literature from one age to the next is obvious and natural. Maurice Hewlett said that "every

age gets the translation it deserves," putting the responsibility for quality on the taste of the reading public. Whether this is true or not it is obvious that there must always be successive translations for new generations in terms of their own speech and literary canons. No translator can hope that his work will be for all time, yet there are many versions whose excellence grants them a long life and a later day turns back to them for specific qualities which newer work, superior in other respects, may lack.

A survey of the English versions of Homer over a period of three hundred and fifty years is the best indication of changing public taste in the styles of translation, because no other poet has been so continuously translated. The translations of Theocritus over the same period, though too few in number to justify conclusions in themselves, show the same tendencies. And because publishing is a commercial venture it is fair to assume that if a large number of successive translations in one form are published, such a form must to a considerable extent satisfy a demand on the part of the reading public.

The accompanying chart indicates graphically several tendencies in the styles of translation prevalent during the last three hundred and fifty years.

First, from the early attempts at the close of the sixteenth century to the middle of the nineteenth, the fashion of rhyming couplets is supreme. With the exception of Cowper's blank verse which came as the first outspoken reaction against the fetters of rhyme, there is no important translation in any other form. Fowldes in his Batrachomyomachia (1603) and Hobbes in his Iliads and Odysseos (1675-1675) had made the slight innovation of iambic pentameter verses rhyming alternately instead of in pairs, but this was not significant. Nor was Broome's effort to do parts of two books "in the style of Milton" more than an unsuccessful experiment. Langley's was another brief specimen, comprising Book I only. They are included merely as indicating the first signs of change. The first prose versions were likewise unimportant so far as the reading public was concerned. Ozell, Broome and Oldsworth, translating from the French prose of Madame Dacier, still felt the necessity of producing a rhythmic cadence though they too dispensed with
# CHRONOLOGICAL TABLE OF TRANSLATIONS

## Classified by Form

<table>
<thead>
<tr>
<th>Year</th>
<th>Couplet</th>
<th>Blank Verse</th>
<th>Hexameter</th>
<th>Other Metres</th>
<th>Prose</th>
</tr>
</thead>
<tbody>
<tr>
<td>1898</td>
<td>Hoyle</td>
<td></td>
<td>Forlodes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1899</td>
<td>Chapman</td>
<td></td>
<td>Hobbies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1900</td>
<td>Chapman</td>
<td></td>
<td>Broome</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1901</td>
<td>Parnell</td>
<td></td>
<td>Lanley</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1902</td>
<td>Hole</td>
<td></td>
<td>Cowper</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1903</td>
<td>Shelley</td>
<td></td>
<td>Morrice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1904</td>
<td>Cowden</td>
<td></td>
<td>Brandreth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1905</td>
<td>Goethe</td>
<td></td>
<td>Munford</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1906</td>
<td>Wright</td>
<td></td>
<td>Wight</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1907</td>
<td>Alford</td>
<td></td>
<td>Derby</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1908</td>
<td>Norgate</td>
<td></td>
<td>Murgave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1909</td>
<td>Blackie</td>
<td></td>
<td>Edginton</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1910</td>
<td>Merivale</td>
<td></td>
<td>Wither</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1911</td>
<td>Hawtree</td>
<td></td>
<td>Cayley</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1912</td>
<td>Morris</td>
<td></td>
<td>Way</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1913</td>
<td>Lewis</td>
<td></td>
<td>Tibbetts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1914</td>
<td>Pease</td>
<td></td>
<td>Cummings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1915</td>
<td>Lockock</td>
<td></td>
<td>Cotterill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1916</td>
<td>Marris</td>
<td></td>
<td>Bridges</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1917</td>
<td>Hewlett</td>
<td></td>
<td>Cuffield</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1918</td>
<td>Marris</td>
<td></td>
<td>Ernle</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1919</td>
<td>Marris</td>
<td></td>
<td>Murison</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Notes:

1. **Pentameter**
2. **Ballad metre**
3. **Fourteen syllabled line, unrhymed**
4. **Spenserian stanza**
5. **Quatrains**
6. A measure described by the author as "free heroic" i.e., the length and rhythm of blank verse with the rhymes, always unobtrusive, thrown in. Couplets are studiously avoided.
7. **Tetrameter, unrhymed**
### Chronological Table of Translations Classified by Form

#### Theoritus

<table>
<thead>
<tr>
<th>Year</th>
<th>Couplet</th>
<th>Blank Verse</th>
<th>Hexameter</th>
<th>Other Metres</th>
<th>Prose</th>
</tr>
</thead>
<tbody>
<tr>
<td>1888</td>
<td>ANON B</td>
<td>F. BRADSHAW</td>
<td>H. FITZGERALD</td>
<td>HUNT B</td>
<td>BANKS</td>
</tr>
<tr>
<td>1888</td>
<td>OREGON</td>
<td>E. ARNOLD</td>
<td>SCHELLEY</td>
<td>E. ARNOLD</td>
<td>M. ARNOLD</td>
</tr>
<tr>
<td>1884</td>
<td>OREGON</td>
<td>S. STEADMAN</td>
<td>SYMONDS</td>
<td>CALVERLEY</td>
<td>LANG</td>
</tr>
<tr>
<td>1767</td>
<td>FAWKES</td>
<td>HALLARD</td>
<td>KYNASTON</td>
<td>LEFROY</td>
<td>EDMONDS</td>
</tr>
<tr>
<td>1807</td>
<td>POLYHELE</td>
<td>HEADLAM</td>
<td>MERRICK</td>
<td>TREVELYAN</td>
<td>BLAKENEY</td>
</tr>
<tr>
<td>1801</td>
<td>MERRICK</td>
<td>WAY</td>
<td>MERRICK</td>
<td>MILLER</td>
<td>MATHREMAN</td>
</tr>
</tbody>
</table>

Note: As might be expected in any collection of short poems, many translators use a variety of metres, according to the subject matter. Where possible each has been placed under the predominant type, and the general direction of change from couplet to blank verse, to hexameter and prose, is seen to parallel the Homeric.

1 Sonnet
rhyme. Their effort however was not well received in their own day\(^7\) nor has it ever won many readers. The other prose versions, of Macpherson (1773) and the anonymous Oxford graduates (1821-1823) are all three so drably literal that they were useful only to students and could never have been read with pleasure. The blank verse of Morrice (1819) and Brandreth (1846) was equally undistinguished and Munford's version (1846) privately printed in Richmond, Virginia, probably had little more than local circulation. It is safe to say that those who read Homer in English down to the middle of the last century read him in rhymed couplets, for the most part those of Chapman or of Pope and thought no other form of verse suitable for an heroic poem.

It is noticeable also that as blank verse gained in favor, the use of the heroic couplet stopped abruptly. After Sotheby's translation (1830-1834) there is no other translation of Homer in this metre, Blackie's (1866) and Merivale's (1869) returning to the long fourteen syllabled ballad couplet of Chapman, in which the rhyme is much less insistent.

The second fact which is apparent from the chart is

\(^7\) F. R. Amos, Early Theories of Translation (New York, 1920), p. 168.
the unremitting effort to render Homer in blank verse, from Cowper (1791) to Sir William Marris (1934). Of these versions the most widely read in England has been Derby's (1864)\(^8\) and in the United States, Bryant's (1870). Parallel with the stream of blank verse translations has run the smaller intermittent line of those who hope to reproduce in English the form and music of the classical hexameter. The number of translators who attempt other meters is insignificant. The short ballad measure of Maginn (1850) differs little in effect from the long verse of seven accents, used by Chapman, and Merivale. Newman (1856) likewise used the long ballad line, but without rhyme. Barter (1857) and Worsley (1865-1868) alone defend the Spenserian stanza and Mackail (1903-1910) the quatrain. The vogue for prose translation dates from the immediate success of Butcher and Lang, (1879) and continues to the present day.

But in addition to this question of form there are other changing fashions which cannot be indicated graphically. Chief among these is the variation in the conception of the translator's obligation to report faithfully the veritable substance of his author. It is

\(^8\) Judging by the number of editions, ten of each.
fataly easy to make the glib distinction that the Elizabethan translations were in general "loose and elaborately fanciful," the neo-classical "polished and artificial" and the modern "accurate, in accordance with the requirements of a scientific age." But any study of the prefaces makes it clear that all translators in every age agree on truthfulness as a test of merit, the difference lying in their interpretations of the term and in the relative importance with which they endow fidelity to word, sense or spirit. It should also be added that few poetical translators conform to the rules they set down in prefaces, wherein they are writing usually as critics of others. 9 When the "disease of

---

9 This question of free versus accurate translation and changing standards of fidelity is bound up with the critical theory of translation as an art with which I am not attempting to deal in any detail, as this has already been done. Cf. for summaries, P. R. Amos, Early Theories of Translation (New York, 1920), F. O. Matthiessen, Translation: An Elizabethan Art (Cambridge Mass., 1931), and P. S. Smith, The Classics in Translation (London, 1930), Introduction. The amount of translation and its division by content and form is treated in F. M. K. Foster, English Translations from the Greek (New York, 1918), pp. xiii-xxix. The chief sources in the case of poetic theory are the following:


(Cont. p. 9)
translation" as Dryden calls it, is upon them, "the cold prose fits of it or the hot," but particularly the hot poetic fever, then all rules may be broken.

With the single exception of Chapman, the sixteenth century translators of Greek verse are unimportant and may be passed over. The great translators of the period dealt with prose and their recognition of the desirability of faithfulness was closely connected with prose versions of works possessing cultural or moral value. Their purposes were largely patriotic and it was the wisdom of an earlier day which they wished to bring to England.

9 (Cont. from p. 8)

b Dryden, Prefaces, particularly those to Ovid's Epistles (1680); Fables (1730); Sylvaec (1685), all included in W. F. Ker, ed. Essays of John Dryden (Oxford, 1936), I, 230-243; 251-269; II, 246-273.

c Wentworth Dillon (Lord Roscommon), An Essay on Translated Verse (1684) in Spingarn, op. cit., II, 297-309.

d Pope, Preface to the Iliad (1715) in most editions and also in W. F. Durham, ed., Critical Essays of the 18th Century (New Haven [Conn., 1915).


g J. P. Postgate, Translations and Translation (London, 1822).

But the poet also went voyaging into strange languages to enrich his native literature, as an adventurer into distant seas for the honor of his country. Chapman defends his use of new words, his "farre fecht and, as it were beyond-sea manner of writing," on these grounds,

that if my country's language were an usurer, he would thank mee for enriching him... All tongues have inricht themselves with good neighbourly borrowing, and as with infusion of fresh ayre and nourishment of newe blood in their still growing bodies, and why may not owres? 11

But he is a sworn foe to literal rendering of his author, and waxes hot at the mere thought of it.

Always conceiving how pedanticall and absurd an affectation it is in the interpretation of any author (much more of Homer) to turn him word for word, when... it is the part of every knowing and judicall interpreter, not to follow the number and order of the words, but the materiall things themselves........12

His more famous description of the literal translators of his day is given in the Poetical Preface following the prose, which he "turned into verse that no Prose

11 Preface "To the Understander" (1598) in Gregory Smith, ed. op. cit., II, 305.

12 "The Preface to the Reader" (1619) in J. E. Spingarn, ed. op. cit., I, 72.
may come neare Homer." Here he wrote

I must confesse I hardly dare referre
To reading judgements, since, so generally,
Custom hath made even th' ablest Agent erre
In these translations: all so much apply
Their paines and cunnings word for word to render
Their patient Authors, when they may as well
Make fish with fowle, Camels with Whales engender.
Or their tongues speech in their mouths compell. 15

These strictly literal translations against which
he rails are not to be found among the few contemporary
renderings of Greek poets but they doubtless existed in
other writers, for the critics of the next age—Denham,
Dryden and others down to Tytler at the end of the
eighteenth century all agree in condemning the literal-
ness of the sixteenth.

As the seventeenth century progressed, theory and
practice in translation favored more and more the free
imitation, which sought less to reproduce the original
than to create a new work of art on the same theme.

13 Ibid., p. 77.

14 Cf. F. R. Amos, op. cit., p. 148 for the theory
that many of these critics were not particularly
familiar with the earlier translators but based their
opinion on Dryden's remark concerning Ben Jonson's
version of the Ars Poetica.
Cowley's *Pindarique Odes* are the classic English example in this field, in which the French translators had preceded him, and though none of the translators of Homer or Theocritus went so far as Cowley in free paraphrase, the standards and tastes of the time made it entirely acceptable. Dryden and Creech did not hesitate to polish the rusticity of Theocritus, though in the next century Fawkes complained of Creech that "he calls a noble pastoral cup 'a fine two handled pot,' in vulgar English style," and that his translation "could only please those who, having no ear for poetical harmonies, are better pleased with the rough music of the last age than the refined harmony of this."¹⁵

Throughout the century smoothness and melody in verse were valued above other qualities. Dryden found Chapman's *Homer* characterized by "harsh numbers... and a monotonous length of verse," and thought his own time "a much better age than was the last for versification and the art of numbers."¹⁶

---


With reference to fidelity Dryden distinguishes, with his accustomed clarity, between the different sorts of translation: metaphor, the literal; paraphrase, the reasonably faithful; and imitation to which he is not sure the term translation should be allowed. His own intention is to choose the middle course but his verse does not always follow the dictates of his critical prose, as he himself confesses:

Yet withal I must acknowledge that I have many times exceeded my commission, for I have both added and omitted, and even sometimes very boldly made such expositions of my authors as no Dutch commentator will forgive me.

The eighteenth century carried devotion to "harmony in numbers" still further and Fawkes believed that much of Dryden's Miscellany "will sound very harshly in the polished ears of the present age." Smoothness and elegance were still the essential elements of poetry, to be supplied in translating even when your author lacked them. It is not surprising then that Fawkes continued the process of embellishing Theocritus, nor that Pope bedizened the plainness of Hom. Even Tytler, writing at the end

17 Preface to his Ovid, in J. H. Spingarn, ed. op. cit., I, 237.

18 Preface to Syllae, in W. P. Ker, ed. op. cit., I, 252.
of the century, declares:—

I consider it to be the duty of a poetical translator never to suffer his original to fall. He must maintain with him a perpetual contest of genius; he must attend him in his highest flights and soar, if he can, beyond him; and when he perceives, at any time a diminution of his powers, when he sees a drooping wing, he must raise him on his own pinions.

With this view of the necessity of improving your poet, the author of Fitzosborne’s Letters agreed, praising Pope:

There is no ancient author more likely to betray an injudicious interpreter into meannesses than Homer...But a skillful artist knows how to embellish the most ordinary subject; and what would be low and spiritless from a less masterly pencil, becomes pleasing and graceful when worked up by Mr. Pope.

Then such views prevail it is not surprising that Pope’s Iliad was almost universally acclaimed. An occasional scholar like Bentley might protest, but on the whole the public was well pleased throughout the neo-classical period with its versions of Greek poets in all the elegance of wigs and ruffles. Fidelity was a matter of


minor importance and Pope far exceeded the license which he had condemned in Chapman. 21

The first signs of reaction in favor of simplicity and a more truly faithful representation of an author's words were shown in Macpherson's prose version of the Iliad (1773) and more effectively in Cowper's blank verse Iliad and Odyssey (1791). However dull Cowper may seem in the light of later advance his example enabled the nineteenth century to start with new standards of accuracy. Yet since this is a chronicle of changing fashions it must be admitted that styles change but gradually and throughout the first three quarters of the century according to the testimony of multiple editions the public continued to prefer Pope's translation, with all its faults. A garrulous bibliographer, writing in 1824 notes this preference:--

The learned talk of Cowper, but read Pope: which may be illustrated by a celebrated Law Lord's nice distinction between sparkling and still champagne. "Sir, people praise the still, but drink the lively." As to Pope's performance it is almost beyond all conception, as well as of praise. 22

21 Preface to the Iliad (London, 1839), I, xxviii.

This is not surprising at the beginning of the last century but it is interesting to note the continued vitality of this translation as evidenced by a new limited edition in 1931, in the introduction to which Mr. Carl Van Doren justifies the choice of Pope's translation. "Since our age has no better verse translation of the Odyssey, we had best go to the age nearest our own in temper and spirit." The last statement might well be questioned.

The popularity of Pope however was not threatened in the first half of the century by the appearance of any other noteworthy translations. The romantic poets were perhaps too busy with original works. Although their pages are full of classical echoes they did little translation save in such brief fragments as Shelley's "Hymns" and the "Lament for Adonis," or scattered epitaphs from the Anthology at which many tried their hands.

By the middle of the century however two new forces are noticeable. The idea of exact and scholarly prose translations of the poets has been accepted, as indicated by three prose versions of Homer (1821, 1825, 1851) and

23 Item twenty-nine in this list.

24 Preface p. xiii.
one complete prose Theocritus (1848) published with the
simple and effective poetic version of W. J. Chapman
(1836). The establishment of Valpy's "Family Classical
Library" (1830-1834), and the more ambitious "Bohn's
Classical Library" (1847), the latter the first series
planned to include faithful translations of all the
classical authors, is another indication of a new atti-
tude toward and a new interest in translation. The
lack of artistry in many of these early prose versions
and the drabness of the Bohn series in appearance
should not overshadow the importance of their purpose
or the reading interest which the success of the under-
taking implies.

The second change in the style of translation grew
out of the new theory of Homeric origins, of the poet as
minstrel, bard or ballad singer, reciting folk tales of
composite origin. Maginn's Homeric Ballads (1850), New-
man's long unrhymed ballad verse (1856), the first
complete Iliad written in a style intentionally designed
to suggest the quaintness of an ancient folk speech, are

25 Valpy's was a small venture including only twenty-
seven authors of whom sixteen were Greek, the volumes
selling at 4/6. Bohn's at 6/ a volume included many new
translations, aiming at completeness and scholarly
accuracy.
the first representations in practice of the Wolfian theory. In their manner of using the old "fourteener," the long line of seven accents—particularly by an occasional inner rhyme which virtually breaks it into a 4-3 measure, Blackie (1866) and Merivale (1869) continued this tradition. Gladstone (1861), whose specimens of translation are not of great importance, followed Maginn in the use of alternately rhyming lines of four and three feet.

The interest in the question of the English hexameter as a medium for Homeric translation was enormously stimulated by Matthew Arnold's lectures "On Translating Homer" (1861) and by Newman's reply and the general discussion which followed in the periodical press. No less than seven complete versions in hexameters in addition to innumerable brief experiments appeared during the next twenty-five years, while those who scoffed, produced fifteen complete translations in blank verse before 1900. The argument between scholars has continued down to the present day with seven translations (some of them partial) exemplifying each type in the first third of the

26 The essay "On Translating Homer" was originally delivered as three lectures from the Chair of Poetry, during the summer term at Oxford. Arnold's second essay "Last Words," was published after Newman's Reply and the general dispute in which Blackie, Dodson and Monroe joined.
century, but meanwhile the public has definitely turned away from verse translations in its desire to know as exactly as possible what the ancient poet said, in a form which decreases the difficulties of the interposing medium. Since the appearance of Butcher and Lang's prose *Odyssey* (1879) there have been fourteen such renderings of Homer and two of Theocritus. These comprise only the prose versions which are intended for and acceptable to general readers or scholars. There has been in addition a considerable volume of verbally literal translation for school use, which is outside the field of this study. 27

The relative value of prose and verse as media for translating poetry, like the respective merits of the dactylic hexameter and the iambic pentameter for the Homeric poems specifically, may be left to the argument of translators and metrists, but from the viewpoint of the reader certain aspects of the question are pertinent.

Which translations will best convey to the modern reader unacquainted with Greek not only the facts and ideas set down in the words of Homer and Theocritus but some sense of their beauty as poetry? The present age is in some danger of a too smug satisfaction in its

claim to be "the golden age of accurate translation." 28 Much has been gained in the increasing emphasis on the need to represent truthfully what the author said and nothing more, but photographic accuracy can become almost mechanical and to push the metaphor further, translation may have the fidelity of an X-ray plate in respect to the verbal skeleton of a work, while failing utterly to reveal its flesh and blood and expression.

There are those who feel with Calverley that one of the essential characteristics of a poet is that he wrote in verse 29 and for them no prose translation will ever suffice, because it cannot produce the emotional effect of poetry, but when the translator can write English prose with a rhythmic pattern which satisfies the ear, and a vivid use of words which stir the imagination, an effect may be achieved which, while not identical with that of poetry may be a substitute for it. Hilaire Belloc, writing chiefly of translating from the French and pointing out the difference in effect which may be wrought by slight verbal changes uses the

28 The phrase is used in this tone by W. Seymour Smith, *op. cit.*, p. 33.

29 Preface to his *Theocritus* (London, 1918), p. xxv.
illustration of Homer's line

τῇ δ' ἄμα τεσσαράκοντα μέλαιναι νῆες ἔποντο

If you say "He was followed by forty black ships," you have accomplished nothing beyond the mere statement of fact, but change it to "Forty dark ships followed him," and "you are some distance behind, it is true, but still in the wake of the fleet that sailed to Troy." 30

There is no possibility of any absolute or permanent decision on the question of prose versus poetry. The choice will remain largely a matter of individual taste in the reader and of talent in the translator but it is equally true that what might be termed the intellectual values of a translation are better served by prose and the aesthetic and emotional qualities which are the special province of poetry bound up with its melodic nature may perhaps be approximated, without producing a hybrid creature which is neither one nor the other. For the understanding of any "foreign poet, translations of both types are necessary.

So too regarding the vexed question of the dactylic

30 H. Belsey, On Translation (Oxford, 1931), p. 3"
hexameter which, in spite of much experiment, still remains in English an alien measure, generally ill at ease because its euphony in the highly vocalized classical languages cannot be generally sustained in a speech so full of consonants, and its rippling surface over a strong undercurrent of rhythm is equally difficult to attain where a large number of monosyllabic words is inevitable.

The defenders of the hexameter argue that only in this measure will the characteristic effect of Homeric poetry ever be suggested to those who cannot read the original, but the argument frequently ends in a circle because it is only to those who by association hear the echo of the classical verse, that the English replica sounds even remotely similar, or has any charm.

Goethe, himself a skillful translator, is reported as having said:

There are two maxims of translation: the one requires that the author, of a foreign nation, be brought to us in such a manner that we may regard him as our own; the other, on the contrary, demands of us that we transport ourselves over to him, and adopt his situation, his mode of speaking, and his peculiarities. The advantages of both methods are sufficiently known to all instructed persons, from masterly examples. 31

The importance of the latter method is strongly urged by Mr. Robert Bridges as an argument in favor of strangeness in the English hexameter. He writes:

It is in my opinion a mistake to think the best English translations of Greek verse are those which make it seem to be most like well-written conventional English verse. If an English reader, who is unable to read Greek, is to get a glimpse of what Homer is like, he must read something which does not remind him of Milton or Pope or Tennyson or Swinburne, because Homer does not do this. A reader of Homer is like a man in a dream, who enters into a world of strange beauty unlike which every day besets him; he is far removed from the associations of modern art and civilization, and unless he is enthralled in that dream-like charm, he has not entered within the magic circle.

Few modern readers will agree with Mr. Bridges' final conclusion that "a perfected modern verse form must be a bad vehicle for the translation of Homer" since the same objection--i.e. the absence of all sense of strangeness--would be equally true of prose and yet he holds that "a literal prose version, with the line as a unit would give a better idea of Homer than modern verse." 32

This question of the desirability of emphasizing

---

the unfamiliar in the translating medium is likewise
the deciding factor in the matter of the appropriate
diction for classical translation, both of Homer and
Theocritus. The opinion of many modern translators—
represented e.g. by Samuel Butler, Professor Murray,
Mr. Evelyn-White, the late T. E. Shaw, Sir William
Marris, Mr. Bates and a host of others for Homer, as
well as Professor Edmonds and M. M. Miller for
Theocritus—is, and this weight of opinion represents the
average modern view, viz. that the appropriate medium for
translation is basically the natural diction of the
translator's own day, with such unobtrusive modification
as may serve to suggest the original without focusing
the attention of the reader on the style itself.

The opposite view is suggested by many writers, who
maintain that a poet should be translated in a diction
which suggests a time or a milieu similar to his own. Mr.
Headlam offers the theory that our failure to render Homer
adequately in English verse is due to the fact that
English literature has no primitive epic period comparable
to the Greek.34 William Morris and A. J. Say in their

translations of Homer have used words which suggest the atmosphere of the Norse epics. Émile Littré translated the first book of the *Iliad* into thirteenth century French with the same purpose.  

But the most extreme proposal that a poet should be rendered in a dialect suggesting the milieu of his time or of his characters is Blackie's dictum expressed with characteristic vehemence that "There are whole idylls of Theocritus which would sound ridiculous in any other language than that of Tam o' Shanter."  

No one has followed this suggestion and though Allan Ramsay, author of *The Gentle Shepherd* (1725) is often called "the Scottish Theocritus," the phrase is merely a synonym for pastoral poet and no one who has seen a shepherd of the Pentland Hills, wrapped in his plaid,  

---

Chant l'ire, ô déesse, d'Achille fil Pélée  
Greuveuse et qui aux Grecs fit maux tant merveilleux,  
Livrant à Pluton l'ame saint guerrièr généreux  
Et le corps aux vautours et aux chiens en curée:  
Ainsi le Jupiter s'accomplit la persée,  
Du jour où la querelle primerain fut levée  
D'Atride roi des hommes, d'Achille fil dex dieux.

36 *Homer* (Edinburgh, 1866), I, 384.
or heard the skirl of pipes across the expanse of fog-hidden moor can imagine his dialect as calling to mind the picture of Sicilian shepherds and goatherds taking their noonday ease in the scant shade of the olive trees on a sunny hillside facing a blue sea.\textsuperscript{37}

There has been perhaps too much emphasis on the inadequacy of all translations and the impossibility of translating poetry. Continuous experimentation should be encouraged for only thus can the technique be perfected and while it cannot be denied that in every translation something of the original is lost and something added by the creative mind which acts as intermediary, this is equally true, perhaps in lesser degree, of the act of perception. Every reader receives his impression of a poet, even in his own language, colored by the associations of his own experience. How often does the writer's entire meaning reach his audience, or to use an example which is more comparable to the act of translation, how closely does

\textsuperscript{37} The lowland Scots dialect has been successfully used for comic purposes (to represent the Doric) in several modern translations of Aristophanes' Lysistrata, notably those of Gilbert Seldes and Jack Lindsay; but for arguments against its use as an equivalent dialect cf. Thocritus, trans. J. V. Hollard (London, 1892), Introduction pp. 9-13.
the music of a performer, colored by his interpretation and his technique resemble the melody as it sounded to the composer? Of that interpretation even, the audience hears only so much as its own appreciation makes possible.

The importance of translation needs to be emphasized in an English-speaking world in which the number of those who can read Greek is steadily diminishing. There is of Homer and Theocritus or of any Greek poet no one best English version, but there are available several excellent ones each with its own qualities. The secret of reaching any understanding or appreciation of a foreign writer through the medium of translation is to read as many versions as possible. In this way the total impression becomes that of certain elements constant in all of them, due to the original. Such a composite portrait of Homer may have its own deficiencies in lack of definite outline, but it is truer than a distorted view from the single angle of Pope or William Morris.

The responsibility for selecting and providing the reading public with adequate, readable and representative translations of important classical writers is one which librarians cannot avoid. No library should feel content with one English version alone, not only for the sake of several representations of the author but because
readers at various levels and with different purposes must be provided for. College and university libraries should not confine their purchases to scholarly editions for advanced students or to school texts. The general reader motivated by curiosity and the desire to read for pleasure needs more encouragement through the provision of books which are pleasantly readable in format. Nor can the college librarian shirk this obligation by leaving such purchase to the departments concerned with the teaching of classical languages. They are too often uninterested in or averse to the reading of translations by their students, and are naturally disinclined to spend their limited funds for the general college public.

It should be a normal part of every librarian's training, not necessarily to know all the translations of Homer but to appreciate the necessity of using more than one, to search through the proper channels for the various types, to provide the best that are available, and always when advising readers—as even the humblest loan desk assistant does—to suggest the desirability of using at least two versions, one for a faithful account of this matter of Troy and another which if possible will convey something of that magic which is Homer. For those who could be persuaded to learn even
the letters and the sounds of Greek if no more the best translation would be the English prose with the original beside it, for then the true melody could be caught, and not to have heard Homer is like living all one's life in the middle west, without ever knowing the sound of the sea.
HAIL, YE MUSES ALL! AND FORGET NOT ME
HEREAFTER, WHEN SOME TOILING PILGRIM OF EARTH'S
FOLK HERE COMES, AND ASKS: "OH MAIDENS, WHO
FOR YOU IS SWEETEST OF MINSTRELS THAT HERE ROAM, AND
IN WHOM DO YOU MOST DELIGHT?"
THEN DO YOU FAIR ANSWER MAKE, WITH ONE VOICE, EACH AND
ALL: "A BLIND MAN, IN ROCKY CHIOS IS HIS HOME;
HIS SONGS ARE EVERMORE SUPREME."

Hymn to Apollo, tr. W. J. Woodhouse (1930)

The Iliad—
OF ALL BOOKS EXTANT IN ALL KINDS THE FIRST AND BEST.

George Chapman (1598)

Homer, thy song men liken to the sea,
With every note of music in its tone.

Andrew Lang (1879)
HISTORICAL NOTE

The manuscripts of Homer's works are numerous, although many are incomplete. The Vulgate text however is well established, probably more accurately than that of Shakespeare, because the manuscript sources have been enriched by additions from papyrus fragments and countless quotations in classical works. The earliest papyrus fragments date back to the late second or early

38 Herodotus places Homer ca. 850 B.C. (Historia, II, 53). The pseudo-Herodotus, writing in the second century A.D. puts the date back to 1102 B.C. According to Aristarchus of Samothrace (165 B.C.) his floruit was 1044 B.C., but modern scholars are inclined to ascribe the composition of the Iliad and the Odyssey merely to the tenth or eleventh centuries, on the basis of the language and the age of Greek writing, with some reference to the probable date of the Trojan War. (Encyclopaedia Britannica, 11th edition, XIII, 627; and 14th edition, XI, 689).

third century B.C. and there are three manuscripts containing portions of the Iliad thought to belong to the fifth, seventh and eighth centuries A.D. but the four important manuscripts, each of which contains the entire Iliad, were written in the tenth and eleventh

40 In 1919 there were about three hundred Egyptian literary papyri containing portions of Homer. Cf. Sir Frederick Kenyon, "Greek Papyri and their Relation to Classical Literature," Journal of Hellenic Studies, XXXIX (1919), 1. Since that date many more have been discovered, the University of Michigan collection alone including more than twenty, of which the longest contains Iliad, XVIII, 439-617. Cf. J. G. Winter, Life and Letters in the Papyri (Ann Arbor, [Mich.], 1933, p. 194.

41 This MS (Codex Ambrosianus F.205 inf.) known as "The Ambrosian Homer" is the oldest illustrated MS of a classic author thus far known. It contains fragments of the Iliad with fifty-eight colored illustrations in miniature ascribed to the fourth or fifth century on fifty-two loose leaves, cut from the original volume, with portions of the text written in uncial characters on the reverse sides. The leaves are preserved in the Vatican Library (Codex Vaticanus 9940), and have been reproduced as follows:

The first edition, published by Cardinal Mai under the title Iliadis fragmenta antiquissima, cum pictoris, item scholia vetera ad Odysseam... Mediolan... (Rome, 1819), represented the miniatures on fifty-eight engraved plates with descriptive letter press in Latin and the corresponding portions of the Iliad. A second edition in 1835 under the title Homerì Iliados pictureæ antiquissæ ex codicë Mediolanense... (Rome, 1835), omits the text and scholia, reproducing the plates by lithography. The third is a new edition by Antonio Ceriani, reproducing the MS by heliotype, under the title: Homerì Iliadis pictureæ fragmenta ambrosiana, phototypice edita cura doctorum... Ant. M. Ceriani et Ach. Ratti... Mediolan... Apud Ulricum Foripli, 1865.
centuries. These are

Venetus A (Codex Marcianus 454), tenth century, in the library at San Marco at Venice.

Venetus B (Codex Marcianus 453), eleventh century, also at San Marco.

Laur. C. (Codex Laurentianus xxxii. 3), eleventh century, in the Medicean Library at Florence.

Laur. D. (Codex Laurentianus xxxii. 15), eleventh century, also in the Medicean Library.

The first two contain the Scholia as well as the Iliad; the last two the Iliad only.42

Of these manuscripts the most important is the Venetus A, first published by Villois in 1788,43 and reproduced in phototype facsimile by A. J. Sijthoff at Layden in 1901.44 Knowledge of the criticism of Aristarchus comes chiefly from the scholia to this MS which thus represents the so-called Vulgate text (ἐκ τὸν νῦν) established by him at Alexandria in


43 Joh. B. C. de Villois, Homeris Iliis ad veteris codicis Venetis fidei recensita; Scholia in omnia antiquissima ex codicis codice... (Venetia, 1788). The Scholia alone were reprinted in Berlin, 1835-36 and a new edition re-edited with many additions by W. Diedorf, Oxford, 1875-1888.

44 Homeris Iliis ear scholiis.... Codex Venetus A (Lugdunum Batavorum, 1701).
150 B.C. His critical material is thought to have comprised many MSS but probably none which went back to the fifth or sixth century B.C.  The recension of Aristarchus is probably the source of our present text although the point is still disputed. However since his time all existing papyri are very similar while earlier ones vary widely.

For the Odyssey, like the Iliad, the earliest extant MSS date from the tenth and eleventh centuries A.D. though again certain papyrus fragments go back to the third century B.C. The leading MSS are:

Codex Laurentianus 32 and 52, tenth century, both in the Laurentian Library, at Florence.

Codex Harleianus 5674, thirteenth century, in the British Museum.

45 For a full description of the internal and external evidence concerning these texts see the article by Professor Gilbert Murray, Encyclopaedia Britannica, 14th ed., XI, 690.


47 The Odyssey, trans. A. T. Murray, I, xiii. MSS of the Odyssey have been classified and described by Mr. T. W. Allen in the Papers of the British School at Rome, V (1910), 1-85, and summarized in the introduction to his edition of the Odyssey (Oxford, 1901).
Codex Ambrosianus B 99, sup., thirteenth century, Ambrosian Library, Milan.

Codex Marcianus 613, thirteenth century, in the Library of San Marco, Venice.

Codex Palatinus 45, thirteenth century, in the Palatine Library at Heidelberg.

Of the Homeric Hymns and Epigrams no papyrus fragments have been discovered. The mediaeval MSS listed by Professor Allen are twenty-six in number and date from the fifteenth century or later. With one exception they have been traced back to a common parent, still unknown.

Editions

Most interesting of all printed editions of Homer is that which marked the first appearance of the entire Greek text in type, edited by Demetrius Chalcondylas, and printed by Bartolommeo di Libri for Bernard and Nerio Nerli at Florence, December 9, 1488, in two folio volumes. The work is printed in small Greek characters,


49 Homerus. Opera Graeca. Ilias et Odysseas... Florentiae labore et industria Demetrii... cedolantensis Crotensis... Bernardi et Nerii... 1488.
with thirty-nine long lines to the page. The two volumes of the Huntington Library copy are bound in one, in stiff boards covered with contemporary vellum. There are two prefaces, one in Latin signed Bernardus Nerlius and the other in Greek by the editor, Chalcondylas. Then follows the biography of Homer by the pseudo-Herodotus and the Preface to Plutarch's Life of the Poet. The signatures though not the pages are numbered and the Iliad occupies leaves 43-206. The Odyssey, which begins volume two, occupies 161 leaves, followed by the Betrachomyomachia, leaves 162-165, and the thirty-two Hymns complete the volume, filling leaves 166-189, with the colophon.

Although the script is small and the ink brown the typography is exquisite, the letters beautifully shaped and easily read. The wide margins are, in this copy, inscribed with notes said to be in the handwriting of Aldus, who used this edition while preparing his own in 1504.50

Every reader with any real interest in Homer or in classical bibliography should examine this beautiful
Editio Princeps of which there are many fine copies in existence. There are four extant on vellum, the only perfect one of these being at the Library of San Marco in Venice, the other three in Paris, Naples and Florence respectively. 51

Of the various copies on paper there is one (uncut) at the Bibliothèque Nationale, others at the British Museum, the Bodleian Library, the Public Library at Cambridge and various private libraries in England, many of them examples of fine binding as well. Lord Spencer's copy, considered one of the finest on paper, has been fully described, with a facsimile of the type. 52

In the United States there are at least three copies in private libraries as well as four to which the public


52 In Dibdin, Bibliotheca Spenceriana, II, 35-62. A fuller account of the location of various copies up to 1827 will be found in the same writer's Bibliographical Decameron (London, 1817), III, 129-161. Briefer notes in his Introduction to the Editions of the Classics (London, 1847), II, 41-43. All his books are entertaining to the bibliophile and full of miscellaneous information which needs however to be compared with other authorities for details as he is often inaccurate in matters of entry and date. He has been scathingly rebuked by scholars but remains a joy to the so often weary bibliographer. For adverse opinions of his article in the Dictionary of National Biography, XV, 3-2.
may have access. These are in the Vollbehr Collection in the Library of Congress, the New York Public Library, the Morgan Library in New York and Henry E. Huntington Library at San Marino.

Of later editions those printed by Aldus in 1504, 1517, and 1524 are interesting and valuable, the first being a small duodecimo in ten volumes reprinted from the text of the 1488 edition. There are various extant copies of this, perhaps the finest being that in the Bibliothèque Nationale which belonged to Henri II and Diane de Poitiers. The Juntine Press in Florence brought out a reimpresion of the second Aldine edition in 1519. One of the most famous editions is the folio of Henri Estienne issued at Paris in 1566 by one of the leading Homeric editors of his day. The first text


54 Listed in Dibdin, Introduction, pp. 43-44.

55 Ibid., p. 44, note; for full description cf. the same author's Bibliographical Tour in France... (London, 1821), II, 311.

printed in England was in 1591, more than a century after the original Florentine edition, but between those two a long list of editions attests the demand for the *Iliad* and *Odyssey*.

Throughout the next three centuries critical editions continued to appear, many such as Clarke's (1729) and Ernseti's (1759) which were famous in their day and the basis of later work, though they are now superseded. Barnes' two volume edition (1711) was noteworthy both for the erudition of its author and because it contained the Greek Scholia complete. One of the finest editions typographically, famous for its accuracy as well as its beauty is that issued in four folio volumes with Flaxman's designs, by the Poulis press at Glasgow, (1756-1758), based on the text of Clarke and edited by J. Moor and G. Muirhead. The four volume Oxford edition of 1800,

---

57 Homeri *Ilias*, excudebat G. Bishop... (London, 1591).

58 Cf. C. C. Heyne, "De Codicibus Homeri," in his *Homeri Ilias cur: brevi annotatione...* (Lipsiae, 1804), III, xliii, for a full list of these.

59 Homeri Opera Graeca et Latina, cum Scholiis...... studio Jos. Barnes (Cantabrigiam, 1711).

60 Homeri Opera Graeca ... (Glasuni e, 1756-1758). Seen at the University of Michigan. Described, Brunet, *Manual du Libraire* (Berlin, 1828), III, 175.
in Greek only, also based on Clarke's text and known as the Grenville edition, because edited by members of the Grenville family, was the first to improve the text by collation of three manuscripts, one in Venice, one in the Harleian Library and one at New College, Oxford. The editions of Wolf (Halle, 1785; 1794-1795; Leipzig, 1804-1807) were formerly among the standard texts and famous otherwise for the author's position of authority in the Homeric controversy, as the leading exponent of the theory of folk origin.

Heyne's monumental editions of the Iliad are equally well known for their wealth of philological information. The first appeared in 1802, with the Greek text based on the text of Wolf, plus a Latin translation, and three additional volumes of readings, notes and commentaries for which the author collated six manuscripts.

61 Homeri Opera: Ilias et Odyssea, Cura Grenvilliorum (Oxonii, 1800).

62 F. A. Wolf, Homeri et Homildarum opera... (Lipsiae, 1804, 1807), amended by his pupil Immanuel Sekker, 1843, with the addition of new collations.

63 The first edition appeared as: Homeri Carmina... curante C. G. Heyne (Lipsiae, 1802), 8 vol. The text alone, Homeri Ilias cum brevi annotatione... was reprinted in two volumes in 1804, 1817, 1818, 1821, 1822, 1823, 1835. (From the British Museum Catalogue). The first edition was reviewed in The Edinburgh Review, II (1807), 308-316.
There is a sumptuous limited edition in three folio volumes from the Bodoni Press at Parma in 1808, dedicated to Napoleon I, whose personal copy on vellum is in the Bibliothèque Nationale, and another beautiful edition in one volume from the Oxford University Press in 1909, for which the Greek type was designed by Robert Procter after the celebrated fount of 1514. There are likewise numerous modern critical editions with exegetical commentaries, such as those of Ameis-Hentze (Leipzig, 1868), La Roche (Leipzig, 1879-1880), van Leeuwen (Leyden, 1912-1913), the modern notes being based on the fullest possible examination of MSS and papyri. But for general use the most convenient modern texts are probably those included in the "Loeb Classical Library" with


65 Useful lists of editions are given in all the "Loeb Classical Library" texts, in some of the Oxford series, and most of the critical editions.

translations, and the Oxford texts,\textsuperscript{67} which provide the Greek version alone in less expensive form.

Translators

Of translations into languages other than English several are of special interest: the Latin prose version made for Petrarch by Leontius Pilatus in 1354, a sixteenth century version in modern Greek, the early eighteenth century French of Madame Dacier and two German versions. Petrarch's copy with marginal notes in his own handwriting is preserved in the Bibliothèque Nationale, together with the Greek text secured for him in Constantinople by Sigeros.\textsuperscript{68} The modern Greek version dating from 1526 is interesting both as a rare and curious volume (formerly in the Chatsworth Collection.

\begin{itemize}
\end{itemize}

All five volumes in the Oxford texts can be obtained as a set for 15/.

\begin{itemize}
\item \textsuperscript{68} J. L. Scott, \textit{Homer and His Influence} (Boston, 1925), pp. 123-126.
\end{itemize}
belonging to the Bishop of Ely) and as a translation indicating the gulf between Homer and his descendants.

It is entitled:

OMNPOY IALÆ IALÆ IALAE IALAE FILE KONHN

Homeri Ilias Graeca hodierna ... Stampata in Venetia per Maestro Stephano da Sabio. M. D. XXVI. 69 It is described as containing both original text and translation, by one Nicolaus Lucamus, and the volume is enlivened with spirited wood cuts. A specimen of the translation is given 70 by Dibdin from which it seems to be a lame affair, proceeding at a jog trot in short lines of four accents. Madame Dacier's French edition 71 which first appeared in 1711, is of greater interest because of its influence on the eighteenth century English renderings in which her voluminous notes and readings are constantly quoted.

69 G. J. F. Panzer, Annales Typographici ... (Norimbergae, 1798-1803), VIII, 108.

70 Dibdin, The Library Companion, p. 617-618, note, and Introduction to the Classics, p. 53.

71 ... L. Dacier, Homer: L'Iliade...L'Odyssée (Amsterdam, 1731), 7 vols.
Interesting because it seems to have been the earliest translation into German is Die Bücher von dem Krieg so zwischen den Griechen und Trojanern vor der Stadt Troja bescheben... durch mich Johannem Baptis: Roxium vertentscht... 1584. Herausgegeben von Richard Newald. Berlin, H. de Cruyter and Co., 1929. The best known and most widely read German version is that of J. H. Voss in hexameters which reproduce with almost photographic exactness the syllabic structure of the Greek verse. The advantages of a polysyllabic language in translating Homer are illustrated in this, but to English ears the melodic beauty of the Greek is lacking.

Homeric translations in English did not begin to appear until near the close of the sixteenth century, more than a hundred years after the earliest versions of other classic writers. The first two attempts, Hall's partial Iliad and Colse's episode taken from the Odyssey are of little worth and Chapman's Iliad of 1598 is really

72 A detailed account of this prose translation is given in Zeitschrift für deutsche Philologie, LIV (1923), pp. 339-339.

73 Werke von Homer Übersetz von Johann Heinrich Voss (Alton, 1793), 4 bde. Suppl. Stuttgart, 1784. The Iliad is also reprinted in his Poetische Werke (Berlin, 1878).
the first translation worthy of the name.\textsuperscript{74} The seventeenth century is likewise memorable for little besides Chapman's complete translation, though Ogilby brought out his \textit{Iliads} and \textit{Odisses} in 1656 and Hobbes his combined edition in 1677. The eighteenth century added to this list four complete versions of the \textit{Iliad} and two of the \textit{Odyssey} among which Pope's \textit{Iliad} overshadows all the others. It was not however until the middle of the nineteenth century that the stream of Homeric translations became almost a flood. In the years 1865-1870 there were twelve editions of the \textit{Iliad} alone, more than two a year and between 1860-1880 nine \textit{Odysseys}. In the course of the whole century the entire \textit{Iliad} was translated thirty times and the \textit{Odyssey} nineteen.\textsuperscript{75} The majority of these were in verse, growing out of the controversy as to the relative appropriateness of blank verse and the hexameter. Not until the last quarter of the century did the distinguished prose versions of Palmer,

\textsuperscript{74} Item 76 in this list.

\textsuperscript{75} This is exclusive of interpolate calls, adaptations for children and innumerable partial attempts, selections, etc., some of which have achieved distinction, e.g. Maurice Wreliots's version of Book I-III, i.e. 71 in this list.
Lang, Leaf, Myers, and Butcher and Lang, and Butler appear.

The writers of the twentieth century in its first thirty-five years have continued in the prose tradition producing thus far twelve translations of the Iliad and Odyssey, of which the most successful are undoubtedly the prose versions.\(^76\)

It seems obvious that each generation must retranslate Homer in terms of its own speech and literary conventions, and that no completely satisfying translation can be hoped for. But the continued effort is in itself valuable and according to Maurico Hewlett every age receives the translation which it deserves.\(^77\)

Commentaries

Homeric criticism beginning with the early grammarians of Alexandria has reached such proportions through the centuries that even its bibliography would fill volumes. Books of first importance in the field are indicated briefly in such selected lists as those in the

\(^{76}\) Items 140-141, 148, 149-151.

Loeb Classical Library editions, and more fully in the bibliographies appended to the articles on Homer in the standard encyclopaedias, both English and foreign. Classical scholars are well equipped with more extensive bibliographies and annual summaries of new work in this field.

While university libraries will want the erudite works which have been landmarks in critical scholarship—Wolf's *Prolegomena*, which initiated the famous Homeric controversy, Schuchhardt's full report of Schliemann's excavations at Troy, and the later work of such scholars as von Wilamowitz-Möllendorf, Cauer and Rothe—for the

78 A. T. Murray, ed. *Iliad*, I, xvi-xviii; *Odyssey*, I, xiv.

79 In the *Encyclopaedia Britannica*, 11th ed., this article is by D. M. Monroe, edited and brought up to date by Professor T. W. Allen; in the 14th ed. Professor Murray's selection of books and brief annotations give his article additional value.


83 Ulric von Wilamowitz-Möllendorf, *Homeric Inter- pretation* (Berlin, 1884); *Die Ilias von Homer* (Berlin, 1900); *Heikescher *Odyssee* (Berlin, 1907).


*Odyssee als Dichtung* (Leipzig, 1927).
general reader a few books which summarize the results of scholarly investigation, to provide a background for better understanding of the poems, are all that the college or public library need provide.

Among these the results of Schliemann's work in the Troad are pleasantly set forth in Leaf's Homeric commentaries. Those who are interested in the historical background as interpreted through archaeology should supplement Schliemann's discoveries with the more recent ones of Sir Arthur Evans and others in Crete. The geography and early history of the Aegean lands, and the bearing of these studies on the Homeric question are vividly summarized in Did Homer Live by Victor Berard, author of many more detailed works on the same subject.

For the literary and linguistic rather than

---

84 Walter Leaf, Companion to the Iliad for English Readers (London, 1892); Troy (London, 1913); Homer and History (London, 1915).


archaeological evidence, Stawell's Homer and the Iliad is a popular restatement of the unitarian point of view, but Andrew Lang in all his works on Homer is the most readable of the champions of single authorship. His enthusiastic belief in Homer's existence, expressed with animation and true Scottish fervor is as convincing to the lay reader as it was irritating to his opponents in the argument. Professor Murray's The Rise of the Greek Epic is still standard, scholarly and eminently readable as well, upholding the theory of folk development. Professor Bowra steers a middle course, contending that the Iliad "was completed at a stage when the traditional or primitive epic was passing into real art." His book draws together the work of many different scholars on opposite sides of the question of authorship. Anyone interested in the changes which the poems undergo

88 Andrew Lang, Homer and his Epic (London, 1893); Homer and his Age (London, 1906); The World of Homer (London, 1910).
in translation should read Arnold's famous essays, with Newman's defense of his own method. 91

Of readable books dealing particularly with the Odyssey, Samuel Butler's amusing attempt to make Nausicaa the authoress should not be missed despite the sneers of the critical. 92 Its maps and plans, descriptions of the terrain of Ithaca and vivid presentation of the physical background are helpful in spite of the thesis which dominates its author. Sir Rennell Rodd has also written a charming book on Ithaca, its geography, history and archaeology, illustrated with maps, plans and sketches drawn on the spot. 93 Professor Thomson's Studies in the Odyssey emphasizes the power of tradition, and bases understanding on the study of the mythological and


92 Samuel Butler, The Author of the Odyssey (London, 1907) reprinted 1932. In recent years there has been some change of opinion regarding Butler's theory. Cf. Benjamin Farrington, Samuel Butler and the Odyssey (London, 1928), and note 135 under item 141 in this list.

religious origins. Professor Woodhouse, in *The Composition of Homer's Odyssey* analyses the various threads of the story in a course of lectures which are illuminating and at the same time a stimulus to the reading of the poem itself. This after all is the best achievement of any commentary.

---


Translations
Collected Works

1. CHAPMAN 1616

The whole Works of Homer, Prince of Poets, in his Iliads and Odysseys, translated according to the Greek by George Chapman...at London, printed for Nathaniell Butter, William Hole, Sculptor [1616].

The same. Reprinted, 1857, 1865, 1871, 1892, 1897, 1912.

This was the first collected edition of Chapman's

96 By a somewhat arbitrary arrangement, based on convenience, I have listed under Collected Works not only the complete edition of Chapman, whose translation is the only one of all the works attributed to Homer, except that of T. A. Buckley, but also those versions of the Iliad and the Odyssey together which have been issued in single editions as the Works of Homer, in one or more volumes. (Buckley's translations [1851-1855] have never appeared as a set).

Under these entries notes on the format only of these editions will be given, the merits of the several translations being discussed under the separate titles, since in every case these appeared individually as well as in the joint edition, and since the two poems are so distinct in character that translations of both by the same hand are seldom equally successful.

97 All these editions are now out of print but are here listed under the Iliad and the Odyssey, being in two or four volumes and sold separately. The editions edited by Richard Hooper, in the Library of old authors, although in uniform binding so that they constitute a complete set of Chapman in five volumes, appeared critically at intervals with separate title pages and were reprinted at different dates so that it is inconvenient to list them together as one edition.
translations, and constituted a reissue of the Iliad of 1611 and the Odyssey of 1614. It is a beautiful volume with wide margins, clear type, and an engraved title page. The Huntington Library copy is sumptuously bound in gold tooled red morocco.


Volume one contains the Plays, including the doubtful ones, volume two the Poems and Minor Translations, with an Introductory Essay by Swinburne, volume three the Iliad and Odyssey. These were sold at 6/ per volume without a date in 1616, but are long since out of print. The original title page to the 1616 edition was reproduced and all Chapman's prefatory matter included, i.e. The Preface to the Reader, Life of Homer, Epistle Dedicatory, a note "To the Reader," and an additional note "To the Understannder." The chief objection to this edition is its two column page of extremely fine print with narrow margins, which makes it both difficult to read and impracticable to rebind.

98 Prefatory note.
3. The same. Reprinted, New York, Random House, 1930-1932, 5 vols., 2\(\text{°}\) cm. $100.00 or £15.15.0 (Shakespeare Head edition).

This limited edition is a worthy successor to its original, even more beautiful outwardly, with its fine typography, hand made paper, half morocco binding, wood engravings by John Farleigh and an engraved facsimile of the original title page. The *Iliad* comprises volumes one and two, the *Odyssey* volumes three and four. Volume five contains the *Batrachomyomachia*, the *Hymns* and *Epigrams*, and interesting bibliographical notes on the various editions of Chapman's translations. The text of this reprint is that of the folio published without a date in 1616.

4. OGISBY

*Homer's Iliads and Odisses, translated, adorned with sculpture and illustrated with annotations* by John Ogelsby. Licensed to Master Thor. Roycroft, April 18, 1856.

Reprinted 1869, 2 vols. 100

---


100 I have seen the *Iliad* of 1669 and the *Odyssey* of 1665 but not this first edition of the two together. Entry taken from J. H. K. Foster, *Chapman's Translations from the Greek* (New York, 1918), p. 74. 
5. HOBBES 1675-1677


This was a reprint of the Iliad and Odyssey which had appeared separately in 1675. Reprinted together 1683, 1685, 1686, 1843 (Bohn's Library), and also in The English Works of Thomas Hobbes...(London, 1839-1845), X.

The printing of the 1667 edition is poor, the type is small and badly inked. The verses are not numbered and there are no notes. The 1843 edition is a typical Bohn volume, with fine print and dull binding.

6. POPE 1715-1726


This was the original subscription edition in quarto volumes of which the Iliad filled six, appearing 1715-1720 and the Odyssey five, 1720-1726. It is a handsome set in unusually large type (three-eighths of an inch high) on heavy paper, with engraved frontispieces.
In addition to the names of the subscribers, and Pope's Critical Preface there is an "Essay on the Life, Writings and Learning of Homer" generally ascribed to Dr. Parnell. Each book is introduced by "The Argument" and followed by "Observations" and a page of Errata.

A second edition in eleven folio volumes (30 cm.) was issued, the Iliad appearing 1720-1725 and the Odyssey in 1752, and many copies of this were cut down to be sold as the first edition. Thereafter the two poems were reprinted, both in separate form and together, more frequently than any other translations of Homer. The catalogue of the British Museum Library contains parts of them and no less than 115 had been counted up to 1912. They are now, however, so generally out of print that it has seemed unwise to expand this selected list by including them solely for comment on format. Many of them are examples of poor typography, with extremely fine print on poor paper, probably because the popularity of the work

created an unusual demand for inexpensive editions. The two following are included as examples of a satisfactory small edition and a beautiful large one.


This little edition can still be obtained quite frequently in the old bookshops of London. The paper is of good quality and the print though not large is unusually clear. The original binding is half leather, with marbled boards and edges. The verses are numbered on every fifth line which facilitates reference and though the notes are omitted, Pope's original Preface is retained. The frontispiece is an engraving by Freeman of the traditional bust of Homer. It is a satisfactory edition for personal and library use.


This limited and numbered edition, containing the Greek text as well as the translation, will be valued alike for its beautiful format and its accuracy. It was printed and made in Holland by Johannes zasche on
zonen, Haarlem, in the Greek type of J. van Krimpen and monotype Cochin. The ornaments have been designed and engraved by Rudolph Koch and Fritz Kredel. Both volumes are satisfying in every detail of bookmaking. The Greek text is that of the Oxford Classical Texts and the English is printed from the first edition of each of Pope's translations, viz. the Iliad of 1715 and the Odyssey of 1725.

9. COWPER 1791

The Iliad and Odyssey of Homer, translated into English blank verse, by W. Cowper... London, printed for J. Johnson, 1791, 2 vols., 30 cm. x 23 cm.

This first edition of Cowper's translation, which is now comparatively rare, was published by subscription and is a good example of the fine bookmaking of its day. The volumes are massive, beautifully printed in large type on heavy paper of pleasing texture. The margins are generous and the page a restful one. In fact the almost Quaker-like plainness of the format, with its suggestion of calm and quiet, instantly suggests comparison with the elaborate editions of Pope. The absence of illustrations, page decorations and all such embellishments as engraved title pages seems eminently fitting in view of the translator's
avowed purpose and the style of his writing.

The copies seen were both handsomely bound in dark brown morocco. Volume one contains the Iliad, volume two the Odyssey and the Battle of the Frogs and Mice. Later reprints of this edition is 1802, 1810, and 1836 were issued in four volumes with separate title pages for Iliad and Odyssey but sold as a uniform set.

10. SOTHEBY 1831-1834


In format this edition justified its date by possessing those qualities which are best implied in the adjective Victorian. Outwardly it shows undoubted character without obvious charm. The binding of dull green cloth is durable beyond question. The paper, neither thick nor brittle, is yet smooth, strong, opaque and still pure white after a hundred years. The type is large and clear, the margins wide; the lines not numbered. There are neither notes, preface nor introduction and the chief value of the work for modern readers will lie in

104 at the New York Public Library and at the Newberry Library, Chicago.
the illustrations which are wholly delightful. (The charm grows as you go on). There are in addition a map which shows the alterations in the coast line and rivers of Troy since the time of the Trojan war; thirty-five engravings from Flaxman's designs which are by their simplicity of line the most satisfying illustrations of Homer yet achieved. Any library which can obtain this edition should do so for the sake of having these engravings in the large size rather than the smaller reproductions which are more commonly used.

11. BRYANT

Homer translated into blank verse by William Cullen Bryant, with Flaxman's illustrations. Boston, Houghton Mifflin and Company, 1905, 8 vols., 28 cm. "Large paper edition limited to 600 copies." $56.00 ($120.00, three-quarters levant).

This is the most beautiful edition of several containing the seventy-two Flaxman illustrations. The type is unusually large and well leaded, and the margins wide. It was originally published in two sets of four volumes.

105 Copies of this edition examined at the University of Michigan and the University of California, the latter one bound in half morocco with gilt-edged leaves. I have not found any later reprints.
each, sold at $25.00 ($50.00 leather). It is no longer listed as in print but the publishers have a few sets on hand at the price noted above. 106

12. LANG, LEAF, MYERS and BUTCHER [1882] 1935


This is the first combined edition of these two translations under one title though both have been available separately in this and other series. Though each represents collaboration and the different books are the work of the separate translators, there is some justification for treating them as a unit since both are imbued with the purpose and style of Andrew Lang and are in fact more alike in manner than many other translations of the two poems by single individuals.

In format the volume has the same defects and virtues as others in the Modern Library Giants series. The paper is not entirely opaque and the sewing is probably not

strong enough for the weight of the book if library use is anticipated. Its size is moreover psychologically discouraging to the general reader who is not likely to want both *Iliad* and *Odyssey* in one volume. On the other hand it has wider margins, better registering and type which is more effectively leaded than the separate volumes in the smaller Modern Library Series. As the one Giant volume is almost half the price of the two and is more suitable for rebinding it is probably a better library purchase, at least for reference. For circulation other factors involving time might outweigh the price.

Other translators who have published separate versions of both the *Iliad* and the *Odyssey* are John Ogilby (1660, 1665), T. A. Buckley (1851, 1855), T. S. Norgate (1864, 1803), P. S. Worsley (1868, 1862), W. C. Bryant (1870, 1871), J. G. Cordery (1870, 1897), M. Barnard (1876), Arthur S. Way (1886, 1880), Samuel Butler (1898, 1900), Sir William Marris (1934, 1925), A. T. Murray (1924, 1919), F. S. Marvin and F. M. Stawell (1920, 1929).

107 The first date given is that for the *Iliad*, the second for the *Odyssey*. 
As these have not been published together, although often in uniform editions, they will be treated separately by title and date.

THE ILLIAD

Complete Translations

13. CHAPMAN 1611


This is the first complete edition of Chapman's Iliad, of which portions had appeared in 1598, 1609 or 1610.108 It is a clearly printed volume with wide margins, presenting a fair page pleasant to the eye, and a beautifully engraved title page, signed,"Sm. Holo, Sculp." The Huntington Library copy is worthily bound in white vellum with gold tooled designs, a joy to touch and see.109

108 These are listed under partial translations, items 76-77.

109 Two other copies inferior in binding and state of preservation seen at the New York Public Library. One of these lacks title page and a number of leaves supplied in MS and though marked 1611 is thought to be a reprint, probably in 1616.

Not a particularly attractive edition for the general reader though adequate for library use in view of the scarcity of all Chapman's translations. The print is of fair size and the paper of medium quality. The lines are not numbered which is an annoyance to the scholar, while the notes are on points of textual interpretation addressed solely to him. The introduction, pages five to twenty-two, is devoted to a brief account of Chapman's life and an analysis of the technique and style of his translation as compared with that of Pope. The charm of Flaxman's illustrations as a feature of the volume cannot be destroyed, though they are less effective in wood than in steel engraving.


This is to date the most scholarly edition of Chapman. Its format is also the most satisfactory among the moderately priced volumes. Except for a slight
increase in the size of the page and a few corrections there are no noticeable changes in the three successive editions. The paper is of good quality, the print rather fine but clear and readable. The margins are adequate while not expansive, and the almost square page is well proportioned. The lines are numbered and the few notes are at the foot of the page. These are largely explanatory in character, interpreting Greek customs or more often the English expressions of the translation which are now obsolete. The editor's aim is obviously to make Chapman's meaning clearer to the modern reader, rather than to discuss disputed renderings or textual difficulties in the Greek. 110

The interesting title page of the 1611 Folio is reproduced in facsimile as well as Chapman's original "Address to the Reader." 111 Additional introductory matter of value is the account of Elizabethan translators

110 The chief reason for a new and critical edition of Chapman to take the place of this one is the great increase in our knowledge through Shakespearean studies, of the ways of Elizabethan and Jacobean composers with their texts. A recent letter to the London Times points out typical errors reprinted in successive editions, which could not be interpreted by a critical study of the 1611 text. The Times Literary Supplement, Thursday, September 6, 1945, p. 10.

111 Preface, pp. lxxvi-xcv.
in general, and of Chapman in particular, including a bibliography of all his works in their various editions.


The same. Reprinted again [190?].

Henry Morley's Introduction on the style and characteristic quality of Chapman's translation is an interesting one for the general reader but the format of the edition is unsatisfactory. The type is not only small but poorly leaded and in the later reprint somewhat battered. The paper is only fair in quality and the solid pages of close print with rather narrow margins are tiring to the eyes.


The same. Reprinted 1909, o.p.

These are attractive little volumes for personal use but are not particularly desirable for libraries. The type is clear but the paper rather thin. The lines are

112 Introduction, pp. lx-lxx.

113 See note on format of the series, Appendix 1.
numbered and descriptive titles inserted in red at the head of each page. Each volume has an engraved title page and facsimile portrait. The few notes at the back are of general literary interest and the prefatory matter is well chosen and edited but unsigned.


"A pocket edition printed in large type on thin but thoroughly opaque paper, with photogravure frontispiece and title page on Japanese vellum." 114

The Translation

Chapman's translation of the Iliad is one of those works more often praised than read. Perhaps because of the traditional association of his name with Homer's in English literature and the accepted theory that his was the age of great translations, with the additional weight of poetic tributes such as those of Keats and Swinburne, it is customary to pay him due honor, but to

---

114 Quoted from the publisher's catalog in 1935 when both this and the Odyssey were listed at 3/6 (cloth binding) and 4/ (lambkin). Both are out of print in 1935.
read some one else.  

Yet in each generation critics have conscientiously reiterated his faults. According to Pope:

There is scarce any paraphrase more loose and rambling than his... His expression is involved in fustian... But that which is to be allowed him, and which very much contributed to cover his defects, is a daring fiery spirit that animates his translation, which is something like what one might imagine Homer himself would have writ before he arrived at years of discretion.

Charles Lamb protested against his "unconceivable quaintness," yet it is noteworthy that he chose the Elizabethan version rather than another as the basis of his own adaptation, *The Adventures of Ulysses*. Matthew Arnold discoursed at length on Chapman's failure to appreciate Homer's simplicity and directness of ideas.

---

115Judging from the number of reprints published and sold it would seem that up to the last decade of the nineteenth century people read Pope. Since then the prose translations have become the most popular, chiefly Lang, Leaf and Lyars and Butcher and Lang, followed by Palmer, Butler, Shaw and others.


Between Chapman and Homer there is interposed the mist of the fancifulness of the Elizabethan age, entirely alien to the plain directness of Homer's thought and feeling.118

James Russell Lowell complains that "Homer is translated into Chapman rather than into English" and rewording Pope's picture of a young Homer, adds:

Chapman's poem makes us feel as if Homer late in life had married an English wife and we were invited to celebrate the coming of age of their only son. The boy favors his mother; there is very little Greek in him; and yet a trick of the gait now and then, and certain tones of voice recall the father. If not as tall as he, and without his dignity, he is a fine stalwart fellow. 119

Frederic Harrison sums up the general verdict of modern critics when he says: "Chapman, poet as he is, is rather archaic for ordinary readers and too loose for scholarly readers."120

Nevertheless it is plain to any one who reads carefully his prefaces that, in spite of his anxiety to show

---


himself a competent Greek scholar, Chapman had considered theories of translation and definitely allied himself with those who feel it more important to convey the spirit rather than the letter. That he does by some poetic alchemy succeed in conveying something of the effect of the Iliad in spite of prolixity, ingenious fancies, quaint conceits and the ballad rhythm of his fourteen-syllabled iambic line, few critics will deny, and it is on the accomplishment of his own purpose that he must be judged. His characteristic embroideries are to be found on almost every page but seem particularly out of place in scenes charged with simple human feeling like that between Hector and Andromache. Homer's simple statement that the child Astyanax was "like a beautiful star," he enlarges to:

Like a heavenly sign,
Compact of many golden stars, the princely child did shine.  

Where Hector said simply, "But wo in death may the heaped-up earth be covering ere I hear thy crying and thy carrying into captivity," Chapman translates:

The solid heap of light
Shall interpose and stop the eyes against thy plaints and plight.

121 VI, 401 (1835 ed., p. 66)
122 VI, 464-465 (p. 67).
Even worse are such lines as these in the same passage:

And such a stormy day shall come, in mind and soul I know,
When sacred Troy shall shed her towers for fears of overthrow!

Ilium weeping her towers away is a fancy utterly foreign to the imagination of Homer. Similar additions are the suggestion that Priam and his sons shall "in those tears be drowned as a slave,"\(^\text{123}\) that Andromache should not only toil as a slave by day but endure "a night of captive violence."\(^\text{124}\) When Andromache says that the Oreads planted elms about her father's tomb,\(^\text{125}\) Chapman cannot resist adding the reflection:

"By which is shown in theirs the barrenness of death; yet right it serve beside
To shelter the same monument from all the ruffinious pride
Of storms and tempests used to hurt things of that noble kind."

It must be admitted however that in spite of the oddities and interpolations which are easy to list as single flaws, Chapman's version of this scene as a whole is imbued with the earnestness, sincerity and tenderness of the original.

\(^{123}\) VI, 442 (p. 89).
\(^{124}\) VI, 455 (p. 89).
\(^{125}\) VI, 419-420 (p. 89).
His archaism is surely not a fault for which he can be blamed although it undoubtedly acts as a double veil interposed between Homer and the modern reader who may become accustomed to such inversions as

And of the angry Deity the arrows as he mov'd Rattled about him,

or

Heaven's white armed Queen, (who everywhere cut short Beholding her lov'd Greeks, by death) suggested it. but such a passage as the following simile, picturing the gathering of the Argive host, requires explanation of its English expressions rather than the Greek.

The earth was overlaid With flockers to them that came forth, as when of frequents bees Swarms rise out of a hollow oak, repairing the degrees Of their egression endlessly, with ever rising new From forth their sweet nest; as their store still as it faded grew, And never would cease sending forth her clusters to the spring, They still crowd out so; this flock here, that there, be labouring The loaded flowers.

The signal virtue of this version is its spirited vigor of

126 I, 45-46 (p. 16).
127 I, 51 (p. 18).
128 II, 84-100 (p. 29).
which examples could likewise be chosen from almost every page, but particularly from those passages describing tumult and movement, whether of men of winds or of seas.

All the crowd was shoved about the shore;
In sway, like rude and raging waves rous'd with the fervent blore
Of th' east and south winds, when they break from Jove's clouds, and are borne
On rough backs of th' Icarian seas: or like a field of corn
High grown, that Zephyr's vehement gusts bring easily underneath,
And make the stiff up-bristled ears do homage to his breath;
For even so easily, with the breath Atrides used, was sway'd
The violent multitude. To fleet with shouts, and disarray'd,
All rush'd; and with a fog of dust their rude feet dimm'd the day.

Or this rapid passage when Achilles returns to the fight,

And as from airc the frostic northwind blows a colde thicke sleeete
That dazzles eyes, flakes after flakes incessantly descending;
So thicke holmes, curets, ashen darts, and round shields never ending,
Flowed from the nauic's hollow wombe; their splendours gave Heaven's eye
His beams againe; Earth laught to see her face so like the skin;
Armes shine so hoto, and she such cloude made with the dust she cast;
She thundered--foot of men and horse i portuned hen so fast.

129 II, 144-154 (p. 30).

130 XIX, 357-364 (p. 237).
Sometimes the translation intensifies the original with an added force and emphasis which suggests the difference between the North Sea and the blue Ionian, as in the description of the ships which bore Briseis back to her father; A. T. Murray's calm translation of this passage is as follows:

"And Apollo that worketh afar, sent them a favoring wind, and they set up the mast and spread the white sail. So the wind filled the belly of the sail and the dark wave sang loudly about the stem of the ship as she went, and she sped over the wave, accomplishing her way."

Hear now Chapman "speak out loud and bold."

Apollo with a fore-right wind their swelling bark inspir'd
The top-mast hoisted, milk white sails in his round breast they put,
The mizzens strooted with the gale, the ship her course did cut
So swiftly that the parted waves against her ribs did roar.

This is a poet for occasional rather than consecutive reading. His voice is a bit too loud and too emphatic for continuous enjoyment. Yet after all the critics can say, Chapman holds his own place, not merely as the first but as one of the few great translators of Homer. Granting that his is not the version for the average modern reader in search of Homer, every library buying three translations

131 1, 479-483 (Chapman, n. 13).
of the Iliad should include this one. Probably his warmest admirers will remain those who know their Homer in Greek and have besides a fondness for the lusty Elizabethans. You read him with greater zest after a time spent with the tamer but more accurate versions and in spite of many strange disguises Homer still lives in his pages.

19. OGLELEY 1660

Homer his Iliads, translated, adorned with sculptures and illustrated with annotations by John Ogilby. London, printed by Thos. Roycroft and to be had at the Author's House in Kingshead Court within Shoe-Lane, 1660. 518 pp., 45 cm. Reprinted from the combined edition of 1656.

This edition, which appeared soon after the Restoration, is interesting chiefly for its "adornments" and the personality of the author as shown in his annotations. The page is a beautiful one, of heavy paper with large type and expansive margins. The verses are not numbered and the margins are partly filled with voluminous

132 Item 4 in this list.

133 To be seen at the University of Chicago, University of Illinois, University of Michigan and the Huntington Library.
references and notes in exceedingly fine print. Each book has engraved head and tail pieces, decorative initials and plates throughout the text. The engravings of battle groups are full of individualized faces like portraits, the Trojans having decidedly Hebraic noses, and all the people resembling European knights and ladies more than classical figures, but this rather adds to the human interest and doubtless did so to an even greater extent to Ogilby's contemporaries. Engraved portraits of the author and of Charles II (by Lely) serve as frontispiece and title page.

There is much interesting prefatory matter including: the Dedication to Charles II; "The Life of Homer" (from the pseudo-Herodotus); "The Country and Time of Homer more particularly Examined"; a poem in Greek and English from the Anthology, describing Homer's statue cast in brass (with an engraved plate representing the statue); "Epigrams upon Homer" in Greek and English; "The Editions of Homer's Work," including surprisingly definite statements as to the origin of these, documented by imposing marginal references. Here we learn that "Homer composed and sung his Poems as he wandered up and down from one City to another, whence several pieces of them were left in several places, but the
references and notes in exceedingly fine print. Each book has engraved head and tail pieces, decorative initials and plates throughout the text. The engravings of battle groups are full of individualized faces like portraits, the Trojans having decidedly Hebraic noses, and all the people resembling European knights and ladies more than classical figures, but this rather adds to the human interest and doubtless did so to an even greater extent to Ogilby's contemporaries. Engraved portraits of the author and of Charles II (by Lely) serve as frontispiece and title page.

There is much interesting prefatory matter including: the Dedication to Charles II; "The Life of Homer" (from the pseudo-Herodotus); "The Country and Time of Homer more particularly Examined"; a poem in Greek and English from the Anthology, describing Homer's statue cast in brass (with an engraved plate representing the statue); "Epigrams upon Homer" in Greek and English; "The Editions of Homer's Work," including surprisingly definite statements as to the origin of these, documented by imposing marginal references. Here we learn that "Homer composed and sung his Poems as he wandered up and down from one City to another, whence several pieces of them were left in several places, but the
whole he left at his death with Areophas at Samos." (Plutarch in Lycurgus). 134

The translation is in couplets anticipating somewhat the vigorous swing of Pope's version, while at the same time its occasional conceits and something of the Elizabethan roar suggest Chapman's, so that it reads like an odd mingling of the two.

An example of his fancy is seen in Jove's weighing of the two warriors' fates:

When Hector's heavier Scale sunk to the ground, Achilles Bear-knocked at Heaven's Stard Round. 135

Chapman is followed too in some of his additions, e.g. when Hector says to Andromache:

"As when I think some cruel Creek shall lead, Thee Captive weeping, to his loathed Bed"; 136

The use of words in senses now obsolete and readily misunderstood is likewise a handicap in this translation, as when Phoebus shelters Hector's body

From Scratches hutter'd thus about the Field. 137

134 Introductory pp. unnumbered.

135 XXII, 213-216 (p. 463). The original reads nearly "Down sank Hector's day of doom to Hades."

136 VI, 458 (p. 156).

137 XXIV, 21 (p. 463).
In the more forceful passages there is constantly an echo of Chapman in the sound, as when Phoebus turned the rivers against the Arcive wall:

Nine daies they with devouring Gullots reg'd,
Whilst Jove expended Dolures of Maine,
Which swept their floating bulwarks to the Maine:
Arm'd with his Trident, Neptune leading on
Impetuous Waves, which left nor Pile nor Stone;
What they with so much Industry had form'd,
He with his roaring Batterers so storm'd,
Till their proud Towers were levell'd with the Main,
And spreading Sands invest their Own again. 138

In calmer scenes the neatness and grace of the couplets suggest Dryden and Pope, as when on the Shield of Achilles---

The country Youth and beauteous Virgins dance,
And hand in hand retreat, and then advance:
Light weed the Damsels wore, the Youth had on
Vests whose bright gloss like well-oyle'd Varnish shone:
He to the Virgins Chaplets did afford,
And to each Youth a silver Belt and Sword:
Swiftly they move with comely Grace and Skill:
As when a cunning Turner pleys his wheel;
So from their Figures they a thousand waves
Pass and repass with intricated Keyes. 139

Enough has been quoted to indicate that this version while interesting to the student of Homeric translation, as one in the chain of development, is not of sufficient

138 XII, 34-51 (p. 264).
139 XVIII, 593-605 (p. 409)
worth to justify its reprinting for readers of a later age. Only a genuine poet can outlive his own time. This Chapman and Pope were, but John Ogilby was not.

20. HOBSES

Homer's Iliads. Translated out of Greek into English by Tho. Hobbes of Kalmesbury. London... 1675, 12°. 140

This translation in iambic pentameter quatrains with alternate rhymes fails so completely to convey the sense, spirit or melody of Homer that one is tempted at first to agree with Pope that "it is too mean for criticism." The famous scientist and philosopher was no poet and his own crabbed explanation of his purpose in translating Homer does little to disarm criticism. From the first book the temper and melody is un-Homeric, as when Chrysis prays to Apollo—

His prayer was granted by the Deity; Whose with his silver bow and arrows keen, Descended from Olympus silently, In likeness of the sable night unseen. 143

This stealthy descent like a thief in the night is utterly

140 This edition not seen. Cf. note on Form of combined edition, i.e.: 5.


142 The Preface to his Iliad closes: "Iy the H I ... write it? Because I had not the grace to do. Why? Is it? Because I thought it might take my liberties from showing their folly upon my care. "Oh, let's set the cunning venom to smite them worse."

143 I, 24-44; 46.
unlike Homer's angry god striding wrathfully with re-
sounding clang of arms—

\[\text{ἐκλαγὴν \ ήρ' \ ὀγκορετό \ ἐπ' \ οὐς \ κωμόν \ αὐτοῦ κινηθέντος.}\]

A ringing line which is rendered feebly—

"His bow and quiver doth behind him clang,
The arrows chink as often as he jogs."

Perhaps it is unjustifiable to read into his lines the frozen materialism of his philosophy, but Andromache's plea to Hector loses its pathetic dignity as it does in no other version, appearing rather a fretful whine which emphasizes her own loss and grief rather than her fear for him.

"The Greeks at once on you alone shall fall;
And then a woeful widow shall be I
And have no comfort in the world at all,
But live in misery and wish to die." 144

Yet in fairness to Hobbes it must be admitted that there are some redeeming features. His strength lay not in scenes of action where Chapman, Ogilby and Pope excelled, but in simple descriptive passages where the original itself is in a lower key. For example, the directness of this speech of Hector's is effective:

144 VI, 409-412.
"Dear Wife, this may be done, but what disgrace
Shall I be in? How will the Trojans scoff
Both men and women, and deride my fear
If on the Tow'r they saw me standing off
When others fighting, with the Argives were."145

and the simplicity of this description of the Shield of
Achilles--

And in it were two Cities. In the one
Good cheer and Weddings, and great Melody;
And women at their doors stand looking on
To see the Bridegroom as he passes by,
And lusty youths that dancing with them go
To Citterns and to Pipes, and Hymen cry
And turn as swift as Tops upon the Toe.146

Granting that in almost every passage of elevated
or poetic feeling, Hobbes misses the force, the grandeur
and dignity of Homer he can still claim to be the first
translator who rendered his author's simplicity. He was
not always close in his rendering but he left out more
than he added. One of his few happy emendations shows a
touch of human feeling which is the more surprising in a
childless philosopher of eighty:

How Hector met her with their little boy,
That in the nurse's arms was carried,
And like a star upon her bosom lay,
His beautiful and shining golden head.147

145 XVI, 441-445.
146 XVIII, 493-496.
147 VI, 401.
Homer said merely that he was "like a beautiful star" (Ἀλλὰ γιὰν ὡς ἐπὶ τοῖς καλῇς) but how much more effective because of its direct observation is the picture suggested by Hobbes than is Chapman's amplification:—

"Like a heavenly sign
Compact of many golden stars, the princely child did shine."

or Dryden's strutting—

"The royal babe upon her breast was laid
Who like the morning star his beams displayed."

21. OZELL, BROOME AND OLDSWORTH 1712

The Iliad in blank verse; with Notes, to which are prefixed a Large Preface of the Life of Homer, by Madame D'Acier; done from the French by Mr. Ozell, Mr. Broome and Mr. Oldsworth and by them compared with the Greek... London, 1712, 5 vols., 12mo. 148

22. The Iliad of Homer, translated from the Greek into blank verse by Mr. Ozell, Mr. Broome, and Mr. Oldsworth. To which are added a Large Preface of the Life of Homer and Notes by Madame Dacier. Illustrated with twenty-six cuts by the best Gravers from the Paris plates, designed by Croypel... 3d ed., London, Printed by R. Woodfall for BernardLintot, 1734, 5 vols., 16½ cm.

The print in this edition is fairly large and clear, the paper very thick. The "designs" consist of ornamental

148 This edition not seen.
head and tail pieces. The lines are not numbered but each book is prefixed by an argument. The Notes, which are voluminous, occupy a large part of every page and constitute the most interesting feature of this translation. The scholarship of Madame Dacier was highly respected in her day and her interpretations are frequently quoted by her English contemporaries and successors. Their interest for the modern reader is a lighter one, for with a woman's ingenuity and an emphasis on passion which is thoroughly French, she analyses the motives of the characters, much in the manner of the modern psycho-graphic biographers, explaining exactly what Homer had in mind and why he used this symbol or that. Paris, Helen, and Menelaus all display their inmost feelings to a surprising degree until one is tempted to say of these comments as Macaulay remarked of Pope's translation, adapting the words of Quince to Bottom, "Verily Homer, thou art translated indeed."

The translation is printed as prose, with rhythmical cadences, separated by commas, so that it reads much like blank verse. Like many translations through the French

it seems far removed from Homer and tinged with the color of the intervening language:

Age had exempted these Grandees from War, But fitted them for Council; all rare Speakers. As feeble Grasshoppers, devoid of Blood, Perched on a Sprig, tune their harmonious Voice; so sat the Trojan Peers upon the Tow'r, Wisely discoursing on the Sum of things.

When they perceiv'd the beauteous Nymph approach, Struck with her Charms, they whisper'd one another: "No wonder that the Greeks and Trojans strive, With "so much Toil and Blood, for such a Woman! The "Goddesses themselves are not more perfect. Yet to "prevent ours and our Children's Ruin, I should advi­se the King to let her go."150

23. POPE 1715-1720

The Iliad of Homer, translated by Mr. Pope, London, Bernard Lintot, 1715-1720. 6 vols., 30 cm.


This was part of the original subscription set of 151 Pope's Homer, although the Iliad and the Odyssey had separate title pages and continued to be so printed until the nineteenth century. Much of the interest and value of these early editions lies in the Preface, Notes and

150 III, 150-160 (p. 128-129).

151 Item 6 in this list.
Appended Observations which are too often omitted from the modern reprints, re-edited by later scholars. Libraries should search for at least one edition complete in this regard. The notes are rarely textual, being devoted rather to literary criticism and philosophical interpretation, with references to Aristotle, Eustathius and others, frequently drawn from Madam Dacier's edition and elaborated by Pope. Their aim, in his own words, was "to illustrate the poetical beauties of the author," but they sometimes range far afield as, for example, the comment on Achilles' treatment of Hector which becomes a long discussion of the place of the wonderful in tragedy and epic poetry.

The editor's own Preface contains in addition to his appreciation of Homer as a poet, his views on translation in general and the particular difficulty of translating Homer into English. It is here that he condemns his predecessors, Chapman, Hobbes and Ogilby. Apparently it was his original intention to insert here a critical history of the entire line of Homeric translations through Latin and French to English, but this plan was abandoned.

152 XXII, 336-404 (Pope, 495-510).
and the unpublished portion of the survey, dealing with the foreign translations is preserved only in the original manuscript in the British Museum. (Addit. MS 4807, fol. 14).

This translation has been reprinted so many times that it is impracticable to include all issues here. Many of them are pirated editions in cheap and undesirable format. Others are abridged and annotated for school use. Both these types should be avoided in library purchase and those editions sought which contain the original critical notes and prefatory matter since these add much to the interest of the translation. For the general reader who does not require this apparatus the chief requisite is readable print, in which respect many of the small editions are very poor. The following six editions have been chosen as having each some special feature worthy of note.


154 Forty-six reprints of the Iliad alone have been listed by Foster, op. cit., p. 64-65. This does not include issues in various series such as Samuel Johnson, ed., The Works of the English Poets (London, 1730), I-XII-XXI; Alexander Chalmers, ed., The Works of the English Poets (London, 1810), XIX, 1-185, and all complete editions of the Works of Pope.
25. The Iliad of Homer, translated by Mr. Pope:
With additional notes critical and illustrative
by Gilbert Wakefield, London, H. Baldwin for
T. Longman, 1796, 6 vols., 23 cm.

This is an elaborate edition with critical apparatus
of considerable extent. The notes are numerous, lengthy
and full of interesting material, historical and explanatory
rather than textual. The format however is un-
attractive, the page too long in proportion to its width,
the margins narrow and the notes cramped. The lines are
numbered for critical reference, a convenience often
omitted in editions of Pope's translation.

Alexander Pope... with Gray's "Welcome from
Greece," addressed to Pope on his having
finished the Iliad... carefully revised...
by W. C. Armstrong, Hartford, S. Andrews
and son, 1851.

This edition includes Pope's original preface but
very few notes. The physical format is not noteworthy,
the paper thin and transparent, the type fairly small,
though clear. The value of the edition lies in its
appended matter not often found elsewhere, such as the
translator's conclusion as to what happened at Troy after

155 A reprint of this edition in five volumes "fit a
selection of Wakefield's Notes" was published in 1844.
(Not seen).
the close of the Iliad and the poem by Gay which, in welcoming Pope after a supposed absence of six years in Greece, neatly characterizes one by one the friends of his circle—Congreve, Rochester, Buckingham, Lansdowne, and others, including "Maistre Hanley," the Librarian whose visage is from his shelves "with dust bespren" and whose gude dame "prefereth books yprint" to all the Greek MSS in the library of Lord Oxford.

27. The Iliad of Homer, translated by Alexander Pope. With an introduction and notes, by the Rev. Theodore Slois Buckley...with Plaxman's designs, and other engravings...London, Ingran, Cooke and co., 1883, 2 vols., 18', cm.

156 P. 543.

157 It was to this same Librarian, who seems to have been a man of taste, that Pope addressed the following letter preserved among others in the British Museum because portions of his translation of the Iliad are scribbled on the blank sheets:

"To my worthy and special friend, Maistre Hanley, dwelling at my singular good lord's, my Lord Oxford, kindly present.

"Worthy Sir: I shall take it as a singular mark of your friendly disposition and kindness to me, if you will recommend to my palate, from the experienced taste of yours, a doussaine quartes of good and wholesome wine, such as ye drink at the Genoa arms, for which I will in honorable sort be indebted, and well and truly pay the owner thereof, your said merchant of wines at the said Genoa arms. As witness this your hand, which also witnesses its duty to be, in sooth and sincerity of heart. YOu, Sir, yours ever bounder,

...Long

"From Twickenham, this April, of July, 17..."
The value of this edition lies in its notes and its engraved illustrations, after Flaxman's drawings. It is a fairly satisfactory edition for library use in spite of rather fine print and narrow margins. The paper is of average quality, sufficiently opaque and the binding is strong. The lines are numbered. The introductory matter includes Pope's Preface and a long introduction by the editor dealing with the pseudo-Herodotus' life of Homer and a conspectus of opinions on the Homeric question from the ancients to the moderns. The notes deal largely with mythological allusions and matters of antiquarian interest, citing many interesting parallels and echoes in English literature.

Of moderately priced editions which can still be picked up in old book shops this is probably one of the best for library purchase. It should not however be confused with some of the later issues of the same edition in which its best features are frequently lacking. Such are a one volume reprint having the same title, published by T. Y. Crowell and Co. [189?] without the illustrations, and a similar one by A. L. Burt [n.d.] from the same plates, by this time considerably battered and broken. In these editions many of the notes are omitted, the lines
are not numbered and even the indication of the book number at the top of the page is omitted, which makes it difficult to locate passages.

There is one fairly satisfactory reprint of this edition in the "Chandos Classics" which has adequate paper, type and margins, most of the illustrations and the majority (but not all) of Buckley's notes. 158

28. The Iliad of Homer, translated by Pope.
With observations on Homer and his works, and brief notes, by the Rev. J. S. Tatton,... illustrated with the entire series of Flaxman's designs. London, C. Bell and Sons, 1867, 450 pp., 10cm.

Reprinted 1875, 1883 (Chandos Illustrated Library)

This volume like others in the Chandos series is drab and durable in its appearance but sturdy for use, and in this case the dullness is redeemed somewhat by the thirty-nine plates originally engraved by Moses for a de luxe edition of Sotheby's translation in 1744. 159 The notes in this edition are brief and of no special value.

158 The Iliad of 'omar...London and New York, Frederick A. Stokes Co., 1883, 472 pp., 12 cm. (The Chandos Classics), 2/3 or £1.00

159 Lowndes, op. cit., p. 177.
29. The Iliad of Homer, translated by Alexander Pope, with an Introduction by Mr. Pope. Haarlem, Printed by John. Enschedé on open, for the members of the Limited Editions Club, 1931, 706 pp., 32 cm.

This is a beautiful edition designed by J. van Krimpen similar to other volumes of the same publisher which are not available in the regular trade channels.

30. The Iliad of Homer, translated by Alexander Pope. London, Oxford University press. H. Milford, 1927, 380 pp., 15 cm. (The World's Classics), £0.60 (2/-).

This edition is included less on account of its intrinsic excellence than because, in spite of the many nineteenth century reissues of Pope's translation, it is difficult today to find one in print. It has the faults and virtues of other volumes in the series, the disadvantages in this case due to thin paper, type which is small, somewhat battered and poorly registered on the page. There is neither introductory matter nor notes but the text is complete. The slight present demand except in abridgments for school use has led most of the publishers to drop this title from their lists of inexpensive editions. Until 1928 it was carried in the "Macmillan
Pocket Classics" and in "Bohn's Popular Library." The best edition in print today for library purchase is probably that in the "Chandos Classics" previously cited.

The Translation

The faults of Pope's translation like those of Chapman's have been so frequently pointed out that it is less necessary to emphasize them than to explain its long continued popularity. From his contemporaries Bentley, to Arnold and all later critics, each generation has dwelt on its artificiality, its elaborated embellishments, and rhetorical flourishes—in short a spirit and style entirely the reverse of Homer's simplicity. Yet for almost two hundred years his Iliad was widely read and enjoyed by all classes. 161 "Then Homer spoke in English to the eighteenth and nineteenth centuries it was generally in the words of Pope.

The reason for this popularity is undoubtedly in

161 A delightful instance of Pope's widespread popularity is pictured by Bret Harte in "The Outcasts of Poker Flat" where a group of hungry men, crouching round a fire all night listen to the title of "Sheel" as they called Achilles. The Outcasts of Poker Camp and Other Stories (Boston, 1870), p. 23-36.
the fact that Pope wrote not merely a poetical translation but an English poem, full of sound and movement. The couplets may seem monotonous to modern ears, now accustomed to less regular rhythms, but the metre was an accepted one in English poetry and handled with Pope's supreme skill it carried the tale with the speed and freedom of an original.

The characteristic faults of the translation may readily be illustrated from almost any page—everywhere the picture is heightened, intensified by the addition of epithets which are too frequently rhetorical to the point of bombast, e.g.:—

"When, flushed with slaughter, Hector comes to spread The purple shore with mountains of the dead."162 where Achilles said simply, "When many shall fall in death before man-slaying Hector."

Again in a scene which is the more pathetic because the emotion is suggested rather than described, Pope spoils the effect by elaborating. Homer's

Andromache stood beside him weeping, and touched his hand, and called him by name,163

162 I, 242-243 (319-320).
163 VI, 405-406 (506-509).
His beauteous princess cast a mournful look,
Hung on his hand, and then dejected spoke,
Her bosom labour'd with a boding sigh,
And the big tear stood trembling in her eye!

Throughout this scene Pope fails completely. Homer's Andromache thought first of her husband: "Thy courage will be thy doom," but Pope (like Hobbes) recalls this only four lines later, beginning her speech with

"Ah, too forgetful of thy wife and son." 164

Hector's "Pressed with a load of monumental clay" and similar phrases are ponderous, while "fondly gazing on her charms" is totally out of key. The balanced antithesis and neatly polished couplets are as un-Homeric as the dwelling on feminine charms and their effect:

But he who found not whom his soul desired, 165
Whose virtue charm'd him as her beauty fired
or

A maid unmatch'd in manners as in face
Skill'd in each art, and crown'd with every grace. 166

Another case of amplification is seen in a famous

164 VI, 307 (513).
165 VI, 374 (Pope, 172, 47).
166 I, 115 (Pope, 111-112).
becomes

His beauteous princess cast a mournful look,
Hung on his hand, and then dejected spoke,
Her bosom labour'd with a boding sigh,
And the big tear stood trembling in her eye!

Throughout this scene Pope fails completely. Homer's Andromache thought first of her husband: "Thy courage will be thy doom," but Pope (like Hobbes) recalls this only four lines later, beginning her speech with

"Ah, too forgetful of thy wife and son." 164

Hector's "Pressed with a load of monumental clay" and similar phrases are ponderous, while "fondly gazing on her charms" is totally out of key. The balanced antithesis and neatly polished couplets are as un-Homeric as the dwelling on feminine charms and their effect:

But he who found not whom his soul desired,
Whose virtue charm'd him as her beauty fired 165

or

A maid unmatch'd in manners as in face
Skill'd in each art, and crown'd with every grace. 166

Another case of amplification is seen in a famous

164 VI, 367 (313).
165 VI, 374 (Pope, 370, 371).
166 I, 115 (Pope, 177-178).
passage where Homer said:

"Even in such multitudes between the ships and the streams of Xanthus shone the fires that the Trojans kindled before the face of Ilios. A thousand fires blazed in the plain and by each sat fifty men in the glow of the blazing fire. And their horses, eating of white barley and spelt, stood besides the cars and waited for fair throned Dawn."

These six verses in the original became ten in Pope's version, which is even more florid in the simile preceding these lines:--

So many flames before proud Ilion blaze,
And lighten glistening Xanthus with their rays:
The long reflections of the distant fires
Gleam on the walls, and tremble on the spires.
A thousand piles the dusky honours gild
And shoot a shady lustre o'er the field.
Full fifty guards each flaming pile attend,
Whose umber'd arms, by fits, th' dark flashes send;
Loud neigh the courser o'er their heaps of corn,
And ardent warriors wait the rising morn.

Or he will insert reflections not even suggested in the original, as when Patroclus "fell with a thud, and sorely grieved the host of the Achaeans":--

The lance arrests him with a mortal wound; 
He falls, earth thunders, and his arms resound. 
With him all Greece was sunk; that moment all 
Her yet-surviving heroes seemed to fall. 168

Another fault of Pope's is his habit of abstract statement. Though the sonorous quality of his lines disguises this vagueness, upon analysis it proves Arnold's point, made in another connection, that while Homer wrote with his eye on the object Pope was concerned with words. 169 For example, when Achilles, before the completion of his godlike armor, stood on the trench wall to frighten the Trojans, Athena "set trick about his head a golden cloud and made gleaming fire blaze from the man"...so that "from his head the light rose toward heaven." 170 Chapman, like Homer, keeps his eye on the picture and writes merely "And his head girt with a cloud of gold...so from his head a light rose, scaling Heaven." But Pope, not content with description, must generalize:--

Around his brows a golden cloud she spread; 
A stream of glory flamed above his head. 

So from Achilles' head the splendor's rise.

168 XVI, 823 (390-393).

169 Arnold, op. cit., p. 315.

170 XVIII, 205-206; 304 (Smith, 1883 ed., p. 253; Pope 343-344, 253).
Pope is at his best in vivid pictures such as the description of Minerva arming herself for battle and Juno lashing her white steeds down the steep of heaven, though here as elsewhere he expands by half as many lines again, with little gain in meaning. His effects are frequently achieved through sound rather than sense and when the phrases are analyzed they prove to be merely added words, as compared with Chapman's embellishments which generally added an idea fanciful though it might be. Yet on the other hand the use of sounding phrases is one of the chief sources of Pope's strength and contributes largely to the readable quality of his poetry, in such lines as—

Ponderous he falls; his clanging arms resound. 172
And his broad buckler sings against the ground.

or these—

Surrounding they move, as when old ocean roars,
And heaves huge surges to the trembling shore.
The groaning banks are burst with bellowing sound,
The rocks resound and the deeps rebound,
At length the tumult sinks, the noises cease
And a still silence lulls the ear to peace. 173

while utterly unlike the Homeric rhythm, do produce something of the authentic roll and roar.

171 V, 733-738 (901-906).
172 IV, 504 (679-680).
173 II, 208-211 (773-774).
Pope condemned Chapman for his additions, omissions and alterations but did not hesitate himself to improve upon his author. Such a natural touch as the baby Achilles' slobbering his wine over the devoted Phoenix—a thing likely to be recalled by an old guardian—is omitted, doubtless considered inelegant by the taste of Pope's day. He says merely—

"No food was grateful but from Phoenix hand" where all other translators give Homer's picture in detail:

"For with none other wouldst thou go to the feast, neither take meat in the bell, till I had set thee on my knees and given thee thy fill of the savoury morsel cut first for thee, and had put the wine cup to thy lips. Full often hast thou wetted the tunic upon thy breast, spurring forth the wine in thy sorry helplessness."

It is however easy to choose as many passages in which Pope's translation is effective. His crisp brevity sometimes equals the energy of the original when other translators seem to labor. Such is the speech of Antilochus to Achilles:

174 Preface to his edition (Tolkien, 100), I, xiii.
175 IX, 407-101 (611).
"Sad tidings, son of Peleus, thou must hear;  
And wretched I, th'unwilling messenger!  
Dead is Patroclus! For his corse they fight.  
His naked corse; his arms are Hector's right."  

Beside this almost literal version, Chapman's is oratorical:—

"My Lord, that must be heard  
Which would to heaven I might not tell! Hecataeus!  
son lies dead,  
And for his naked corse (his arms already forfeited  
And worn by Hector) the debate is now most vehement."  

The following verse may be taken as characteristic of the translation, a summary alike of its faults and virtues, producing in their total effect the sights and sounds of War.

"Chariots on chariots roll: the clashing spokes  
Shock; while the maddening steeds break short their yokes.  
In vain they labour up the steepy mound;  
Their charioteers lie foaming on the ground.  
Pierce on the rear, with shouts Patroclus flies;  
Tumultuous clamour fills the fields and skies;  
Thick drifts of dust involve their rapid flight;  
Clouds rise on clouds, and heaven is shot clear from sight,  
The affrighted steeds their dying lords cast down,  
Scour o'er the fields, and stretch to reach the town.  
Loud o'er the rout was heard the victor's cry,  
"There the war bleeds, and where the thickest die,  
There horse and arms, and chariots lie o'erthrown,  
And bleeding heroes under axles groan.  
No stop, no check, the steeds of Peleus know  
From bank to bank the immortal courser flew."

177 XVIII, 13-21 (31-34).  
178 Ith., Chapman (1887 ed.), p. 69.
High-bounding o'er the fosse, the whirling car
Shakes through the ranks, o'ertakes the flying war,
And thunders after Hector: Hector flies,
Patroclus shakes his lance; but fate denies."179

31. MACPHERSON.

The Iliad, translated by James MacPherson.
2 vols., 29 or.

This translation appeared in large type, on a fine square page, on paper weighty but not entirely opaque. The lines are not numbered and there are no notes. In a lengthy preface the editor discourses on ancient poetry, art and criticism in general, on Homer's excellence in particular.

The work, which is interesting as the earliest translation attempted in English prose, may be taken as the first of many undertaken as reactions from the extravagance of Pope's version. The qualities sought were "the simplicity, dignity and gravity of the original."181 The

179 XVI, 370-385 (Pope, 444-463).

180 E.g. Ducis's French version was in prose and the translation of this by Czoll, Brooke and Oldsworth (1717) though printed in prose was really a giving of free verse (cf. item 22).

181 Preface, p. xvi.
translator avers that he has reproduced the Greek text verbatim, yet he does not wish his language to be thought "more prose." He has tried to produce a cadence in poetic prose which would suggest the sound of the Greek, without falling into blank verse. Somewhat naively he adds that with a little more time and trouble he thinks he could have turned it into verse. 182

The result is as might be expected unsatisfactory and the translation has not lived. Doubtless only a second Homer could produce a completely satisfying translation, and each new effort represents at worst one or more of Homer's qualities. The present translator conveys the simplicity, the gravity and the directness of the Iliad as none of his predecessors had done but the poetic fire is lost, while at the same time his diction fails to provide the ease and satisfaction afforded by good prose. The reader's ear is troubled by the curious effect of the mixed cadence and the eye is annoyed by punctuation intended to separate vocal phrases rather than to fulfill its usual function of setting line pauses.

182 Ibid., p. xviii-xix.
in thought and sense. The succession of extremely short sentences produces a childlike effect closer to the words of a halting school boy than to the sustained roll of Homer, e.t.

He praying spoke. Apollo heard. He descended, from heaven, enraged his soul. On his shoulder his bow is hung: His cuiver filled with deadly shafts: Which harshly rattled, as he strode in his wrath. 183

At its best this technique emphasizes unduly the primitive quality in Homer, suggesting rather the short lines of an early anglo-saxon poem or a primitive war ballad, like the Hebrew Song of Deborah, as in the following passage which explains the title of Achilles, the "Club-Bearing King"—

"For neither, the tough bow he bent, nor launched, in battle, the spear. He broke, with his iron-club, the deep ranks of the foe in war. Him, at length, Lycurgas slew; by treachery not open force. In the narrow path he slew the king; when availed not his iron-club. Before his Lycurgas stood with his spear. He extended him, in death, on the ground. Of his arms the slain he despoiled: The gift of brazen Mars to the King. These, thereafter, the victor bore: when he strove in the bloody field." 184

or this exhortation of transgender's which has an impressive quality not unlike the recitation of a Biblical psalm:—

183 I, 42-47 (p. 3).
184 VII, 140-147 (p. 41).
"But hasten all to a short repast: That all may be ready for war. Let each well sharpen his lance:—Let each prepare his shield:—Let each feed well his swift-footed steeds:—Each mindful of battle, his flying car explore:—That all prepared for the dreadful strife, may waste the whole day in the field. There shall be no respite hereafter from battle,—no season of rest from blood,—till night descending in clouds restrains the fury of men. The breast-plate on each breast shall sweat:—The shield crow weighty on each arm:—Each hand, fatigued, shall grasp the spear. At the bright car the steed shall sweat; and drag it slowly o'er the slain."

But Homer is so much more than simple, direct, and primitive that this translation is remembered only as an honest attempt to reproduce one aspect of his art.

32. **COWPER**

(1791-1802)

The Iliad, translated into English blank verse by William Cowper. 2d edition, with copious alterations and Notes, prepared for the press by the Translator and now published with a Preface by his Kinsman, J. Johnson, London, 1802, 2 vols., 21 cm.


Cowper's first edition of 1791 included both Iliad
and Odyssey and this second edition which appeared posthumously presented both poems with separate title pages and an added title to include the set. Its chief interest lies in the Prefaces, one by the Editor, which explains that the extensive revision embodied in this text as accomplished in the author's last troubled years, "during the darkest season of a most calamitous depression of his spirits."

The other two are Cowper's own Preface to the first edition, in which he stated his theories of translation, and that which he had prepared for the second, in which he defended his purpose and practice against some of his critics. These are interesting to the student of translation as an aid in estimating Cowper's success but the general reader will have little use for them.

186 Item 9 in this list.
187 pp. ix-xix.
188 pp. xxı-xxxviii.
189 pp. xxxix-xlvi.
190 University libraries should obtain one of the older editions which are complete in this respect, and to "Jonn's Standard Library," modern reprints are "Original. Classics" are not.
Cowper's translation was the first to be written in blank verse, chosen to escape the fetters of rhyme to which he ascribes Pope's variations from the original. For his own version he claims accuracy above all else; he has omitted nothing and invented nothing, he says, for

"Fidelity is of the very essence of translation. The matter found in me, whether the reader like it or not, is found in Homer, and the matter not found in me, how much soever he may admire it, is found only in Mr. Pope."

Anticipating the criticism which was to come, he wrote also—

To those who shall be inclined to tell me that my diction is often plain and inelegant, I reply beforehand that I know it; that it would be absurd were it otherwise; and that Homer himself stands in the same predicament.... It is difficult to kill a sheep with dignity in a modern language, difficult also without sinking below the level of poetry to harness mules to a wagon, particularizing every article of their furniture....

These words explain at once the virtues and defects of Cowper's translation. Faithful it is, but plodding and monotonous in effect as Homer is not whether he is killing a sheep or harnessing a mule. The blank verse is in general

---

192 Ibid., p. xxxviii.
smooth but lacks the energy needed to carry the burden of a long poem. Where Chapman and Pope swing forward irresistibly Cowper seems ponderous and halting. Whether because of his admiration for the Miltonic blank verse or as reaction from the closed couplets of Pope, he has a tendency to use the run over and broken lines almost constantly with a resulting loss of harmony. Homer generally finishes his phrase within the compass of a line but, like Shakespeare and Milton, breaks the rule often enough to give variety to his rhythm.

Perhaps it is a mistake to read into Cowper's translation too much of his own homely character and simple life, the cozy fireside, the mental lethargy which must have accompanied or succeeded his depressed spirits. It may have been only his dominant desire to avoid the faults of Pope which resulted in the dull gray level of his work, a quality best described by the good Scots word "worse" used to characterize saltless oatmeal porridge.

This lack of savor can be felt on any page of the translation. To take a well known passage, for the sake of comparison, Apollo's wrathful descent upon the Greek camp:—
Such prayer he made, and it was heard. The God
Down from Olympus with his radiant bow
And his full quiver o'er his shoulder slung,
March'd in his anger; shaken as he moved
His rattling arrows told of his approach.
Gloomy he came as night; sat from the ships
Apart and sent an arrow. Glang'd the cord
Dread-sounding, bounding on the silver bow.
Mules first and dogs he struck, but at themselves
Despatching soon his bitter arrows keen,
Smote them. Death-piles on all sides always blazed.193

For all his literalness Cowper shared Pope's habit of
generalizing, particularly in the matter of epithets which
in his hands often become vague, losing their distinctive
flavor—e.g., for "white-armed" he will sometimes say
"majestic," for "ox-eyed" "beauteous" and so forth.
His translation is acceptable only in the occasional
quiet and simple passages, scenes of tenderness, pastoral
similes or, the ploughing and vintage scenes on the shield
of Achilles when for a few lines the smoothness atones for
lack of strength; but even then, the calm surface is that of
a mill pond or a sluggish river rather than the deep water
which Homer constantly suggests. Cowper's translation is
almost unique for its faculty of rendring in a colorless
monotone passages whose sound enforces sense in the
suggestion of speed and energy, as in Hector's victorious

193 I, 43-50: (52-63).
attack on the gates of the Greek wall:--

"Two bars within
Their corresponding force combined transverse
To guard them, and one bolt secured the bars.
He stood fast by the, parting wide his feet
For 'vantage sake, and suote them in the midst.
He burst both hinges; inward fell the rock
Ponderous, and the portals soar'd; the bars
Endured not, and the planks, riv'n by the force
Of that huge mass, flew scatter'd on all sides.
In leap'd the godlike Hero at the breach,
Gloomy as night in aspect, but in arms
All-dazzling, and he grasp'd two quivering spears.
Him entering with a leap the gate, no force
What e'er of opposition had repress'd,
Save of the Gods alone...."

Yet having cited passages in which he failed it is
only fair to add that there are others in which he attains
through simple dignity the nobleness of Homer which Pope
tarnished with fine words. Such are the closing lines of
Achilles' speech after the death of Hector:

"We have achieved great glory; we have slain
Illustrious Hector, his whom Ilion praised,
In all her gates, and as a god revered."

194 XII, 145-166 (Couper, 335-351). Pope's version of
this passage was divine, force being it is not a close
translation. Laban, in 1, 28, is an example of
simple statements gaining in energy by brevity. Cf. ism. 66.

195 XII, 335-354 (Couper, 351-370).
The Iliad, translated into English blank verse by the Rev. James Morrice, London.
John White, 1809, 2 vols., 32 cm.

This translation neither deserved nor achieved reprinting, and the format of the sole edition has nothing to recommend it. The type is large but broken in places and unevenly inked. The paper has long since turned yellow and the ink brown. The translation is in blank verse of no special distinction and the writer has a habit of adding phrases which are not only lacking in the original but are suggestive of later times, e.g.:

Next altissima hor polished legions sent.

These Messenious arm'd, Patous' warlike son,
Skill'd above men to form th' embattled line, late
Wheel the thick squadron, or extend the win'd.

His use of personifying adjectives applied to inanimate objects is also a modern practice entirely un-Homeric in character and effect, e.g. four times on one page:

"Shaking their hostile spears"

"The mutilous sword of 't, riv'ned, to the wound."

"My broken sword, and erring spear, resolved at last, miss"
"The treacherous point fell blunted." 197

Like Pope but with less skill, he is inclined to become emotionally grandiloquent where Homer is most simple, as when Hector says:—

"Whilst from thy aching heart
Bursts the deep sigh, and flows the incessant tear,
No Hector near to break thy captive chain.
O may earth hold me in its cold embrace
A stranger to those griefs which rend thy soul." 198

Even when he translates with a fair degree of accuracy, without definite additions to the sense, his choice of words generally fails to convey the appropriate emotion or the convincing picture. When Achilles hears of the death of Patroclus:—

.....dark clouds of grief oppress’d the mind
Of Peleus’ son; warm ashes on his head
He pour’d, polluting thus his face divine,
And fragrant vestments; on the ground he lay.
Extended large, and plucking off his hair. 199

This is almost ludicrous, yet Professor A. I. Murray with almost the same words produces the effect of true grief without loss of dignity.

197 III, 343; 344; 345; 397-398 (492; 494; 496; 530-531).
198 VI, 462-493 (467-473) The poet says simply: "And to thee shall come to sorrow, My lord, that day so true to word of the day of battle. But I go to my end, and let the crowded up gods, when this is over, O my lord, close to they hall their into captivity." (471-477).
199 IVIII, 211 (211-212).
And a black cloud of grief enveloped Achilles, and with both hands he took the dark dust and strewed it over his head and defiled his fair face, and on his fragrant tunic the black ashes fell. And himself in the dust lay out-stretched, mighty in his mightiness, and with his own hands he tore and marred his hair.

while Pope, as might be expected, is histrionic to the point of melodrama.

A sudden horror shot through all the chief, And wrapt his senses in the cloud of grief; Cast on the ground, with furious hands he spread The scorching ashes o'er his graceful head; His purple garments, and his golden hairs, Those he deforms with dust, and these he tears: On the hard soil his groaning breast he threw, and roll'd and crovell'd, as to earth he crev'd.

35. [ANONIMUSUS] 1821


200 Ibid., Pope, 25-32.

201 I have been unable to find this translation in any library nor any confirmation in print of my story as to whether it may have been the work of Henry Cary, 10 years later translated the Odyssey under the same title. Both translations were engraved & published in Bohn's Library.

This edition was reprinted in the four volume set of 1834. The translation is one which has not survived the test of time, nor has it justified the enthusiastic praise awarded by its contemporaries, who hailed it in such terms as matchless and immortal. Arnold appraised it more justly as having "no proper reason for existing" in that it merely repeated the style of Pope, without his poetic skill. The diction is often stilted and

---

202 The 1st ed. not seen, the 2d is item 10 in this list.

203 John Wilson, writing in Blackwood's Magazine as Christopher North, the seven essays afterwards published as "Homerische Criticues," is exuberant in his praise of Cowper and Sotheby, extremely critical of Dryden and Pope. Sotheby particularly he acclaims too often as incomparable, perfect, and never to be excelled. In spite of this bias, however, and a certain resemblance to John Knox in his attitude toward Helen who "personifies soft sin," the pungent criticism of Christopher North is delightful reading, particularly for those who can both enjoy and discount his characteristic Scoticisms. In his genuine feeling for the original Greek and his infectious enthusiasm for Homer and the heroic style, he assumes almost heroic proportions himself. "Homerische Criticues" in his Essays Critical and Imaginative (London, 1857), IV, pp. 1-339.

204 M. Arnold, op. cit., p. 216.
declamatory, the emotion uncal, as when Andromache exclaims:

"Ah! rest of thee, be mine the wish'd for doom To lie insensate in the untimely tomb! Ah! rest of thee, no hope, no solace mine, But grief slow wearing out life's long decline." 205

On the other hand, the regularity of the couplet, when it lacks Pope's fiery energy, becomes monotonous and humdrum, so that emotional intensity is deadened and the reader is scarcely affected by the pity of chilices:--

"Now for his sire warm tears Polydeuces shed, Now wept in change of woe Patroclus dead. Great echo'd groan: but when o'er wearied grief In pause of satiety sorer found relief, He rose, clasping Priam's hand, and kindly said In pity of his age, and snow-white beard." 206

The translation has long since been superseded and is of little if any importance save for historical reasons.

38. BRANDRETH 1846


This translation which survived only one edition is undistinguished alike in appearance and in substance. The format is sturdy, with strong, opaque paper, clear type, adequate margins. The verses are not odd. The volume are
few in number and chiefly explanatory, but the work is
too literal in its style and too feeble in execution to
be enjoyable to the reader of poetry and not sufficiently
critical to satisfy scholars.

The blank verse has a drumming quality which grows
monotonous and the attempt at verbatim rendering line
for line frequently renders the English sentence ambiguous.

Both faults are seen in the following verses:--

So said he; and Minerva him inspired;
He slew around; and dreadful were the groans
Of slaughter'd men; and blood bestained the ground.
And as a lion 'midst unguarded flocks
Of goats or sheep with evil thoughts invades;
So Tydeus' son 'midst the Thracians went,
Till he slew twelve; and wise Ulysses those,
Thom Diomedes with his sword had struck,
Seized by the foot behind, and drew aside,
In mind revolving, how the beauteous steeds
Might pass with ease, nor, trampling on the dead,
Might trouble; for as yet they were not used.

or in Achilles arraignment of Agamemnon which have becomes

a petulant sing-song.

"O clad in impudence, O bent on gain,
How willing shall each cheek thy words obey,
To go a journey, or to fight with men.
I care not for the wailing 'majus' save
Either to war; since as they have not crown'd.
For ne'er did they 'sing of horses drive,
Nor e'er in Fortune's path, muse or war,
Injure my crops; since fly the harem
Both slyly sound the dash sounding son."  

207 X, 48-100.

208 I, 147-157.
As Sotheby's translation seems a feeble echo of Pope's, so Brandreth's is related to Cowper's and appears as an unsuccessful attempt to accomplish the same end by similar means, less justifiable than if the author had pursued an untried method.

The likeness to Cowper can be seen by comparing the following passage with the same one quoted on page 107. This is even less of active by reason of its succession of phrases weakly connected by "and":--

Alternate held then, fitted with one key.
And standing near, he struck them in the midst,
Well-poising, that the cast might firmly fall,
And broke both hinges; and the ponderous stone
Burst in; and much the gates crown'd; and the bolts
No longer held; and shatter'd by the blow,
The planks were riven; and Hector leap'd within,
Like sable Night in visage; and he shone
With wondrous brass, and in his hand he shook
Two spears; then none his onset might resist,
Except the Gods; and his eyes burnt with fire. 209

30. LITTIFORD
1846

Reprinted, Richmond, Va., 1850-1855.
Obviously intended for the cultivated reader, this translation is one of many nineteenth century blank verse renderings which resemble each other so closely that it is difficult to characterize each separately. The format is dignified and pleasing, the print clear, and the paper pure white after ninety years. The margins are wide and the verses numbered. The notes, which follow each book, are chiefly explanatory and interpretive, containing many references to Pope's and Cowper's renderings. Of his predecessors the writer says: "Pope has equipped him [Homer] in fashionable style, a modern fine gentleman. Cowper displays him, like his own Ulysses, in 'rare unseemly.'"210 His own theory of the translator's duty requires not verbal accuracy but a faithful rendering of the author's meaning and spirit in the language of today. "He should consider how Homer would have expressed his thought in English, not the English of Spenser or Shakespeare but that now in use."211

He has attempted to do this in heroic blank verse.

210 Preface, p. ix.
211 Idem.
of monotonous regularity, its pauses dividing the lines with measured tread, in halves or thirds. This can only be fully shown in fairly long excerpts such as the following, one of many which could be continued indefinitely with the same cadence repeated:

"Wide open flew the gate; forth rush'd to war
The troops impetuous, foot and horsemen bold.
Tumultuous noise and uproar loud arose.
When now the battle joint with horrid shock
Of shields and spears, and strength of mail-clad men
Encountering fierce; the bossy bucklers dashed
against each other, loud the clashing rose.
And horrible; the doleful cry was there
Of dying men, the victor's joyfull shout,
Comingled, and with blood streamed all the ground.
While yet it was morning and the sacred sun
Diffus'd increasing splendor, equally
The weapons smote both armies, and alike
The warriors fell. But, when his radiant orb
Had reached the middle sky, then Father Jove,
His golden scales uplift'n, in the place
Two weights, the fatal arms of doleful death,
Which mortals doom to long-continuing sleep.
Those were the fates of Trojans, steed-renowned
And mail-clad Greeks."212

Among more specific reasons for dissatisfaction with this translation, an unhappy choice of words seems the chief cause of offense. Such a phrase as "huckler-bearing Grecians" is ineffective to sight and sound.213 Then

---

212 VIII, 52-73 (Runford, 27-37).
213 XIII, 236 (344).
Andromache departed, often turning to look back and letting fall big tears, it is funny to say:

"With retrospective eye and tears profuse"214

and too often the line seems padded with adjectives adding little to the picture, as

"She comb'd and braided tresses beaming bright, Beautous, ambrosial, from her head divine Flowing profuse."215

Such poetr. does not survive its little day.

40. BUCKLEY 1851

The Iliad of Homer, literally translated, with explanatory notes. By Theodoro Alois Buckley. New York, Harper & Brothers, 1856. 466 pp., 13\(\frac{1}{2}\) cm. (Harper's New Classical Library).216


It is difficult to understand the popularity indicated by the frequent reprinting of this edition, save for its moderate price and the fact that no better prose translation existed. Steffenson's early attempt was neither prose nor poetry and the second effort by the anonymous

214 VI, 406 (668).

215 IV, 176-177 (220-221).

216 First edition of 1851 reprod.
young men at Oxford lacked the authority of a scholar's name and the distributing power of the house of Bohn. Buckley had already edited this anonymous prose translation for "Bohn's Classical Library" and his own work is in much the same style.

Like all the series the type is small and not well leaded. The paper yellows with time and however useful the current volumes may be for immediate student use the old ones are not worth library purchase. The notes are largely textual and in exceeding fine print.

The prose of the translation is unbearable for continued reading, and can be recommended solely for cribbing purposes, by reason of its literal reproduction of the original sentence structure. Helen's grateful speech at Hector's bier may be taken as an example of this unwieldiness.

"Oh Hector, far dearest to my soul of all my brothers-in-law, for so I like to think that I had married first—but now already it is the twentieth year to me from the time I came from thence, and quit my native land; yet have I never heard from thee a word of reproof or reproachful word; but if my other sons, my brothers-in-law, or sisters-in-law, as well as my husband's brothers' wives were left in the palaces, or my mother-in-law (for so my in-law was ever called to me) then were we, admonishing him with love, and sometimes, both by the sentience only by the will.
So that, grieved at heart, I bewail at the same time thee and myself, unhappy..."217

Many other examples could be chosen of Greek structure transferred to English, where without inflection the result is utter confusion among pronouns and the absence of all logical connection between clauses. Such a sentence as the following becomes almost meaningless:

"But against him Proteus devised evils in his soul who accordingly banished him from the state (since he was far the best of the Greeks: for Jove had subjected them to his sceptre)."218

Such a prose translation was inevitably superseded by those of Lane, Le F and Myers, and Butler and Murray, which equal it in accuracy and are at the same time readable. It is unlikely that it will ever be reprinted again and only a library making a complete collection of Homeric translations need keep it.

41. DAWES


The same. Reprinted 1857.

217 XXIV, 756-776 (p. 136).
218 VI, 137-150 (p. 110).
This is one of the many versions which in attempting too much fails to satisfy any one class of readers. It claims to be "the most literal translation yet produced in verse" and it is too literal to be read with pleasure, yet its form renders it unwieldy for the critical reference of students. Its physical makeup is satisfactory save that the stanzas are numbered rather than the verses, making comparison with the Greek difficult. The notes, collected at the end are for the general reader, explaining allusions and defining obsolete words. Of such words there are entirely too many, and the fact that "they were used by Spenser" is no help to the average reader today to whom such terms as skirn (run), tyr (sorrow), rode (to go), and many others need translation equally with the Greek. The editor's glossary of old forms is a help but does not justify their use.

The Sponsarian stanza is here used for the first time in Poesic translation but not with great success, though the faults of this version are not in want of the form. Aside from its affectation of archaic expressions, it is unreadable by reason of its most peculiar and disjointed word order, as in the following example:

...
"Let us two think of food, old man divine, and then thy son to Ilium taking me, For much thou mourn him must, that son of thine." This said, Achilles rose, and white sheep slew, Flew'd it his friends, and trimmed in order due, In pieces skilful cut, and then they did On hooks and feath'r roast, and all withdrew. 219

The translator's choice of words is likewise unfortunate, for their connotation or their sound frequently destroys the appropriate feeling. Factor homicide is a travesty on ἐκτόρος ἄνδροφόνοιο, Achives used frequently an ugly telescoping of Argives and Achaeans, 221 nor does he hesitate to coin new English words from Latin roots such as auspicate. 222 One passage will serve to illustrate the unhappy effect achieved even by normal words such as pebble and quaint, not to mention fishmeal, which is understandable but not English.

"Sebriones, Sam'd Priam's bastard son, Stools reining, he on brow till where stone s. etc. Both cymbros pebble took, nor sold could bone. His eye, upon the crown i' th' hat fell out Before his feet, and he, to diver note, From quaint ear pitched. Poor bones his life both floe.

Then he, Ptolemaus no smar, thy didst help:-- We gods! how brisk a man, speechless be Doll! alive! yet this but 'tis not soul is said so. "E. 3

---

219 XXIV, 613-620 (Stanza LXX, p. 618).
220 VI, 458 (Stanza II, p. 158).
221 I, 2 (Stanza I, p. 1).
222 I, 471 (Stanza LII, p. 18).
223 XVI, 707-720 (Stanza LXXI, p. 16).

The same, 2d ed. rev. 1871.

Both these editions were clearly printed on good paper, with the verses numbered to correspond with the Greek text, and the caesura marked by a space in every line. The brief notes, textual and critical, are grouped at the end.

The translation is remembered chiefly when at all, for the author's controversy with Matthew Arnold which occasioned the latter's well known essays On Translating Homer. Arnold's judgment therein that "Mr. Newman is odd in his words and ignoble in his manners" will not be questioned by anyone who reads the translation. The unfamiliar word forms can be picked up almost any where: blore, koven, curly, hort, cren, wil, gossellen, liser. 225

The Scottish dialectal phrases sound strangely inappropriate, as when Achilles, a native Moriston, cries out,

224 Arnold, op. cit., p. 215.

225 IV, 409; 436; 459; 461; 477; V, 27; 37; 39; 47; 27; 24; 24.
is called "Anchises' bonny child" and the "lusty youths" become "callants." 226

Not less unfortunate in their effect in sound and sense are the epithets in which the translator prided himself on his literal accuracy but has sadly failed to suggest the Homeric quality. We cite only a few: such phrases as "harsh-onconder'd parsley," "curling-eyed Achaean," "voice-dividing Corcyra," "cow-eyed queenly Juno," the "grandly-fenced Troy," the "single-hoofed horses," and the continual use of that particularly inappropriate word dapper, as "dapper-flushed women" and "dapper-pouled Achaean." 227 (It is only fair to add that some of these epithets applied to "flushy-checked women and dapper-pouled men were altered in the second edition, but enough remain to suggest a landified dress parade rather than a fighting army before the walls of Troy.)

In phrases, as in epithets, the choice of archaic words seems almost willfully to strive for and evoke, 228

---

226 II, 420; III, 26.
227 II, 776; III, 501; IV, 379; VII, 104; VIII, 61.
228 III, 157, 264.
when Helen addressing Venus reproachfully begins, "O sprightsome goddess." (The Greek says morely δαίμονήν). 229

"Thus they reciprocally hold within themselves discourses," 230 is a peculiarly roundabout way of saying "Thus they spoke one to the other," or "spoke with words reciprocal" 231 for "answering, he said--."

Pallas "plumping amid them" 232 after a rapid descent from Olympus, is a strange picture, and constant reference to her as "glorious imp of Jove," "maiden imp," "heavenly imp," 233 while it might seem entirely natural in the seventeenth century English, it certainly suggests to modern ears a puckish quality not intended by Homer.

Even when there is nothing to complain of in the words themselves the combinations both in sound and suggestion are painful, as e.g. this scene on the shield of Achilles:--

229 III, 399.
230 V, 274.
231 IV, 180.
232 IV, 73.
233 IV, 515; V, 783; VI, 477.
And in the midst of them a boy on shrilly lute was harping
Delightsome, and with tiny voice replied in dainty ditty.
The others to the tune beat time and hummed and shrilled
and bounded. 234

In justice to Newman it should be remembered that
his language is intentionally quaint and singular in the
belief that Homer's dialect was strange, peculiar, and
antiquated even to the Greeks themselves, 235 but this
does not make his translation the more intelligible to
the English reader. Chapman's quaintness may be a handi-
cap today but it was natural to him, and the effort to
understand his meaning is worth making, but there is
something offensive in a self-consciously assumed archaism
which obscures the impression it should convey.

Dr. Newman was a respected scholar and prose writer
of his day but judged by his translation of Homer he seems
to have lacked a critical imagination, a sympathetic
understanding of his author (as contrasted with a verbal
knowledge of the text), and above all he was not a poet.
He lacked not only the gift for making but the ear for
harmony. He must have had a literal mind with little if

234 XVIII, 560-571.

235 J. C. Newman, "Homeric speech: a Study of
Practice: A Reply to \"Cultural Smith,\" in \"Crit.\" 21. 564,
pp. 503-504.
any sense of humor, for in his essay in reply to Arnold, he claimed Venice as a patrician word and sputter as episcopal in character. In answer to a criticism of his rendering of Helen's self reproach:—

"O brother thou of me, who am a mischief-working vixen, a numbing horror..." he suggests as an improvement:—

"Guoth she, I am a gramso e bitch, if woman bitch may be"?

The tum-ti-tum-tum of his verse is unbearable to read at length and the arresting break in the middle, not always corresponding with a pause in sense, distracts the eye as the metrical caesure in itself does not, e.g.:—

"The maidens flims msuln wore the youths wore clax tunics
Of tissue fealty spun; and these as though with oil
were glossy.
Each maiden bore upon her head a fair leaf shaking candelabrum;
Each youth - golden outcloth wore by silver strap suspended."

Perhaps this much credit may be granted Newman, but he achieved line for line the closest verse translation.

---

236 Ibid., p. 384.
237 VI, 344-345.
238 Hansen, op. cit., p. 412.
239 XVIII, 566-567.
yet offered, rendering each particle and every repeated epithet, but the result is a bare skeleton of Homer tricked out in grinning aspect. Later scholars and poets combined reasonable accuracy with artistic skill so that no motive other than curiosity will hold readers of this translation.

43. WRIGHT 1858-1865

The Iliad of Homer, translated into blank verse by Ichabod Charles Wright, Cambridge, Macmillan & Co., 1858-1865, 2 vols., 10 cm.

This is one of many translations produced in the same generation which have neither extreme faults nor virtues. In format it has character and dignity, clearly printed on paper of excellent quality, with wide margins and strong binding. There are no notes and the verses are numbered to correspond with the Greek text. Characteristic of the volume is the collection of "Remarks on Homer from Distinguished Writers of the 19th Century" (pp. xii-xl).

The blank verse is divided into stanzas of irregular length, corresponding more to paragraphs in prose. The translation is accurate and careful rather than inspired. In effect it differs little from Cooper's. Like it lacks force and melody. Consider the two in single passages "right is generally found so hard to bear in literal faithfulness to the text verse by verse, but Rom
not equal him in poetic expression. He never expands nor adds a word; he translates entire, but somehow in the process the free spirit of Homer evaporates and escapes. His work is like that of an artist copying a drawing who puts in so many lines that the total effect is blurred.

"For my prophetic soul foresees a day
Then Ilion; Ilion's people; and, himself,
Nor warlike King shall perish. But no grief
For Ilion; for her people; for the King
My warlike Sire; nor even for the Queen;
Nor for the numerous and the valiant band,
My brothers, destined, all, to bite the ground,
So move me, as my grief for Thee alone,
Dost thou then, to follow some imperious Greek,
A weeping captive, to the distant shores
Of Argos; there to labor at the loom
For a task mistress, and with many a sick,
But had in vain, to hear the ponderous urn
From Tyrrhenia's or Messenia's count." 240

Compare with this, Cowper's statement differing little in terms, yet slightly more vivid, decidedly smoother in its rhythm.

For all does my presaging soul foresee
A coming day when sacred Troy shall fall,
Priam, and all his loving Pilius's race.
Not all these threatened events,—all that
Troy shall suffer, and all Priam's house,
And Priam and his kinsmen, wise and brave,
Destined to fall beneath their foe's rude steel,
Hark not my heart so closely, as the thought
Of thee a captive,—thee amid the seas,
Cruelled to tears by so a filial glad,
And there in labor of the loom employed,
Or bearing water to strong chief's feet
To Tyrrhenia or Messenias count,—
Yielding reluctant to imperious fate.

The comparative mildness which he shares with Cowper is best seen in contrast with a version of greater virility such as Hewlett's and in wrathful speeches. Here he is formal, almost oratorical, without the hot-blooded temper of a fighting man. As when Hector, tried beyond endurance, sees Paris fleeing:

Hector marked his flight,
And cried reproachfully: "Ill-omened Paris,
Noble indeed in form, but woman's slave,
Seducer,--would thou hadst never been born,
Or died unwedded! Better far to die,
Than live contemptible, as nation's scorn."242

Hewlett's shorter words and phrases convey far more of shame and biting scorn:

There Hector saw him and revil'd
With bitter words: "Thou Paris, see the fair,
Thou woman-hunting cheat, now wouldst to God
Unborn thou hadst slept or else unwedded died!
That were my prayer, and better far, God knows
Then had they here a slave and son of man."243

Bracketed with Cowper's as licence is with Wordsworth's, Swift's translation has never been attempted, nor in spite of its accuracy is it ever likely to be rewritten.

241 [Iliad, (144-146)].
242 [III, 37-45].
243 [Hewlett, III, p. 37 (renamed words).]
The Iliad, translated by Henry Dart. London, Longmans, Green and Co., 1865.244

In format old-fashioned but typical of its day, this edition lasts well. The paper is thick, smooth and entirely opaque; the print small but clear and well-loaded is surrounded by an ornamental red line border. The verses are numbered for reference but the few notes are for the casual reader, generally in explanation of allusions or customs.

The translation is the earliest in hexameters, one of those which appeared soon after Arnold's Essay and the controversy over the suitability of this verse form in English. The metre is in this case more than a bit rough, but the translator explains in the preface that he has not bothered to conform to laws of verse when not convenient, which accounts for the reader's difficulty. Only a great poet, one with a faultless ear for rhythm, can disregard laws with impunity, and this Dart was not.

Although his translation is close on accurate, it cannot be read with equal ease because of the sin-cry
multi-lingualism of the verse which amounts to being the volume in 1265.
same time rough, with unexpected jolts, and yet too
regularly monotonous, e.g.--

But to the beautiful home when they came of the
Prince Alexander,
back to their household tasks went quickly her
trusty attendants;
and to the uppermost chamber of all went the
fairest of women.

Then in front of Paris, a seat did Queen Aphrodite,
Laughter-loving dame, herself convey and arrange it:
There sat Helen down--child of Zeus, of the Argis-
wielder;
Turning her eyes to the ground; and she bitterly
wished her consort. 245

A passage which may fairly be cited as representing the
translator at his best, since he himself modestly points
to it as one of his most successful efforts "attained with
co-operative ease." 246 provides the monotony without the
jolts:--

and of the gathering hosts--as the wandering flights
of the wild-fowl,
Cranes, or gray wild-geese, or swans with necks far-
extended,
Then on the Asian road, by the wandering shores of
Cyprus,
Now on the north, now here, and nowhere in the stream
of their notions,
Not settle down with a cry, on the plain it resounds--
So did the manifold tribes of the hosts, for the tents
and the cities,
Pour on the plain of sea to be--the tumult, armed
counted beneath now for the oarsmen, now for the
helmsmen.

245 III. 421-12r.
246 Preface, p. 12.
Thick they stood in ranks on the flowery plain of
the Scaean plain of
Thick, as the leaves of the trees, or the blossoms
that bloom in the springtime. 247

The question of whether or not the quantitative hexameter
of classical poetry can be reproduced in English verse
where rhythm depends largely upon accent is still un-
settled after much trial and argument, but the first com-
plete attempt thus to translate the Iliad did not greatly
further the cause.

45. DERBY

The Iliad of Homer, rendered into English
verse. By Edward, Earl of Derby. London,
John Murray, 1864, 2 vols., 20 cts. 248

The same. Reprinted, 1865, 1866, 1867,
1870, 1872, 1876, 1880, 1887, 1893.

Of those the following are recommended.

45 a. The Iliad of Homer... ed. ed., By the

This is excellent in form and contains all original notes
as well as the preface, in which the poet, Lord Byron,
expresses
himself forcibly on "that pestilent heresy, the so-called English hexameter." 249


This is an attractive edition with unusually clear and well-loaded type and illustrations from Flaxman's designs. There are no notes but the translator's preface is included, with a biographical sketch of Lord Derby by R. S. Mackenzie.


This is the complete text without Lord Derby's notes, but it includes instead an Introduction and Notes by F. M. Stawell, both intended for the reader who knows little or nothing of Homer. The printing in this volume is satisfactory. 250


249 I, viii.

250 For physical reasons of time, I am unable to submit more.
This recent edition with the trade name of "Dent's double volumes" utilizes the same plates and sheets as Everyman's Library but binds the two in one thick volume with a consequent saving of almost half the price. For those who wish the two epics in one volume, Derby's Iliad and Cowper's Odyssey are rather a happy combination, but for library use administrative considerations make the single volumes more desirable.

Lord Derby's translation is in smooth and dignified blank verse, close to prose in its straightforward simplicity. The directness and nobility of Homer are not lost in the English of Sarpedon's speech:

"O friend! if we, survivors of this war, could live, free are and death forever free, Thou shouldest not be forlorn in the fight, Nor could I urge thee to the glorious field; But since on ten thousand fore of death Attend, which none can escape, then on, but we lay low on others' gain on thy on us." 251

While not so widely read as Pope's version, this translation is generally accorded high praise by English scholars who read their 'Iliad in Greek' and in English. To the it seems to preserve something of the essential quality of Homer better than in many modern versions.

251 XII, 288-297 (250-257).

Its defects are perhaps an excess of its qualities. The dignity at times tends toward the ponderous. In such passages the expressions are conventional and stilted, inclined to be general instead of particular, as in the following:—

As o'er the face of Heav'n, when Jove extends
His bright-hued bow, a sign to mortal men
Of war, or wintry storms, which bid suiscease
The rural works of man, and pinch the flocks. 253

Compare with this Bryant's rendering also in blank verse, but with a poet's eye on the object, drawing a more vivid picture by the use of concrete terms:—

As when the God displays
To men a purple rainbow in the skies,
A sign of war or of a bitter storm,
Which drives the laborer from his task, and makes
The cattle droop. 254

Though smoother than Cowper's verse Derby's is like his, best in quiet descriptive passages such as the scenes on the shield. Even in depicting strife his words seem smooth and flowing, with none of the fiery energy of Chapman or Pope, e.g.:—

253 XVII, 547-550 (614-617).
254 Ibid. (Bryant, 652-662).
"And there were figur'd Strife, and Turmoil wild,
And deadly Fate, who in her iron grasp
One newly wounded, one unwounded bore,
While by the foot from out the press she draged
Another slain: about her shoulders hung
A garment crimson'd with the blood of men.
Like living men they seem'd to move, to fight,
To drag away the bodies of the slain." 255

One might think this peaceful effect inherent in the move-
ment of blank verse if Shakespeare and Hilton had not shown
its capacity for speed and tumult. But the calm and even
tone of this translation, seldom hurried or roughened by
any change of mood becomes monotonous in time. There is
little intensity of emotion expressed in the sound or
rhythm. In the many battle vignettes throughout Books V-
VI, or in the bloody conflict over the body of Patroclus256
the verse remains smooth, dignified, almost impersonal,
lacking all heat and dust of battle. So too in the earlier
quarrel scenes in Books I-III the brawlers remain untelson.

One exception to this smoothness has been noted and there
are probably others (for all criticism by snippets is one-
sided). In the last struggle between Hector and Achilles
the tone rises to the new emphasis and in Achill I early

255 XVIII, 535-539 (603-618).

256 XVII, 140-173 (155-188). The text is ours.
to Hector's plea for pity there is all the force of the original (obtained partly in English by the use of monosyllables):--

"Kneel me no knees, vil: bound! Nor prato to me
Of parents! such my hatred that almost
I could persuade myself to tear and eat
Thy sacred flesh; such wrongs I have to avenge.
He lives not who can save thee from the dogs." 257

This is a praiseworthy and readable translation over which for some indefinable reason it is difficult to be enthusiastic.

49. NONGATE

The Iliad, or Achilles' Wrath at the Siege of Ilium. Reproduced in dramatic verse, by T. C. Norgate. London, Williams and Norgate, 1864.

In format this edition is pleasing, the print large and clear, the paper of excellent quality. The marginal figures refer to the Greek lines (a convenience which is also a wholesome check on the translator). There are few notes and these are generally brief explanations of words.

257 XTH, 549-586 (480-511).

258 I believe Andrew Lang when he says "too respectable" though I cannot vote the same opinion. Certainly it leaves one with the feeling that the translator is bolder as judges that should be found, "by the Minor Fields of Ith."
By "dramatic blank verse" the author means the five-foot line as used by Shakespeare and by Milton in Comus, a line in which the number of syllables may vary although the number of feet remains the same.

The characteristic quality of the translation is the Irish lilt of its diction, noticeable both in the prose of the Preface and in the verse itself:

And sure there will be many another yet (i.e. translations)...This man will be in love for rhyme...another will be forever foisting in his own proper stuff...250

and here speaks Andromache with a veritable brogue not indicated in the spelling:—

"...the voice
Sure heard I of my reverend mother-in-law;
and up within my very breast the heart
Leaps flickering to my mouth, and under me
By limbs are stifled: sure some ill is nigh
To Priam's children, Ah, be such a tale
For from mine ear."

or

"But his dear father now he'll miss, and suffer
Sure many a hardship,—will lay me.

This and numerous other turns of phrase suggest the

250 Prose, pp. v-vi.
261 D'Arcy, 505-506.
tales of Deirdre and Cuchulain rather than the epics of Homer, who for all his simplicity has not this informal and chatty manner.

The chief faults of the translation are, as in many others, frequent awkwardness of expression and lack of mastery of the blank verse rhythm. The word is sometimes good in itself and sufficiently clear in meaning, but unfortunate in its suggestion or clumsy in its order, e.g.

Achilles to Priam:—

"Of whom should haply any one spy thee
During the dark swift passing night, then sure
To Agamemnon, master of the host,
He straight would blab; then haply
There would be a putting off of ransom: the corsa."262

The following is a fair sample of the rhythm, monotonous yet with jerky pauses, and the grammar is beyond consent.

Host hateful was he,—chiefliest unto Achilles
And to Odysseus; for at the host chiefly
Used he to rail. Now clicking was he again,
And told out sharp reproaches against the king,
Prince Agamemnon; wherefore terrible trouble
The Achaeans bore him and were hearty indignant.263

Yet, while this is not an important translation,—it was never reprinted and has been read but little.—While the

262 XXIV, 632-655.
263 II, 220-223.
effect of the whole is not Homeric, the author like
most of those who devote much time to this labor
occasionally attains his reward in catching an authentic
gleam of the original. Each translator reflects some
different facet of the whole, according to his gifts, and
the words of this Irishman convey the aching tone of the
most poignant lines in Andromache's lament:—
"For at thy death thou didst not stretch thine arms
To me from forth thy bed: nor didst thou say
Any last word of counsel unto me,
Thereof I might amidst my tears bethink me
Unceasingly, by night as well as day."264

50. SIMCOX

The Iliad, translated from the original
Greek into English hexameters, by Edwin W.
Simcox. London, Jackson, Salford and Forder,
1865, 483 pp., 23 cm.

This is a dull translation in a serviceable but dreary
looking book. The paper is thin but opaque, the print small
but clear. The binding is strong but dingy and brown cloth.
There are no notes, but the translator explains his aim in
an irritating preface:—"a photographic view of the scene
so far as the English language is its humble basis can
produce the result..."
English reader very nearly what Homer says. If anyone wishes to know how he says it, he must read the lofty sounding original." 265

One could wish that the simple endeavor to reproduce exactly what Homer said had been confined to prose rather than to the accentual hexameters which admittedly do not suggest the effect of the original. The violence of the controversy which began in the '60's and still continues, over the merits of this metre may be readily understood when many of these attempts are read consecutively. 266

The long line in this translation is unfailingly monotonous and lacking in force. It is difficult to read because of the continual effort to make it scan by shifting the accent from its natural place both on ordinary words and in proper names. The second syllable in inac-1


266 Lord Derby and Professor Rhys: one may hot on the subject and a modern poem or novel who wrote recently "that pallid to recover, the English accentual hexameter." (e. g. "Ophed," "Homer and his Translators," London heart, XX (1900), 77.

267 I, 17-18; 173.
Words are coined or altered to fit the metre, as, e.g., "cheeks livid and paly" (for pale). On almost every page there are trifling errors, in grammar or fact such as singular pronouns with plural antecedents, or Laodike named as Helen's mother-in-law instead of sister-in-law. These are all trifles, but annoying and the spelling of Greek names, admittedly variable, is nevertheless here ludicrous in effect:—Odusseus, Tudous, Kullené, Olumpos, Marmidon.

One example of its monotony will suffice:—

"Therefore do thou now place my splendid mail on thy shoulders and, the war-loving Marmidons lead to the thick of the battle. Since the dark cloud of the Trojan host has the ship-pin surrounded and the Argive power is hemmed in by the shore of the ocean. Having but little space of land whereon they may combat, for it seems the whole Trojan town has come forth in its boldness; for they behold not now the front of my glittering helmet, bearing them with its blaze; full soon they had fled the contention. And each street's had been of carcasses full, if the king had not used so kindly; now by the force that is summoned, pro.
For no more the spear, in the grasp of the brave
Dionides

In fury rages, from the Greeks to ward off destruction.
Nor do I hear from afar the shout of the king Agamemnon
From his hated head; but Hector's, the slayer of heroes
Rings through the shore as on Troy he calls; while his
clamoring Trojans

Fill the shallown whole, and, in battle vanquish Achaia."270

51. BLACKIE 1866

The Iliad in Homer and the Iliad by
John Stuart Blackie...Edinburgh, Edmonston
and Douglas, 1866, II-III.

In the preface to this scholarly four volume set on the
Iliad, which includes a translation into English verse
(II-III), a collection of dissertations on Homeric questions
(I), and a volume of notes and commentaries (IV), Professor
Blackie wrote: "I appeal directly to a popular, not to an
academical audience"271 but it is doubtful if his under-
taking obtained a group of readers wider than the learned.

In format, the books are excellent, clearly printed
on good paper, but having the notes in a separate volume
is troublesome and it is necessary to use the index as
well because of the way in which the material is massed
under one head. The numbering of the verses refers to
the Greek text, not the English. In Clarke's edition for a

270 XVI, 84-72.
271 Preface, p. xv.
various aspects of the origin and growth of the epics, and
the notes provide in continuous commentary an impressive
amount of information on Greek life and ideas. None of
this material however is likely to appeal to the general
reader and the translation on its own merits has not
found favor with the public. It is written in a thrumming
ballad metre of seven accents with rhymes in pairs, or some-
times in triplets when three lines are connected in thought.
The ballad metre here as elsewhere, has a rollicking and
entirely un-Homeric swing, as when Thersites rails at
Aeneas:

"O Son of Zeus! what greed doth now thy race inspire?
Thy tents are full of copper brick; to glut thy
heart's desire,
The fairest fair are still thy share; and when our
valour brings
a strong host down, the price of all the prices is
the first's."

The diction is wilfully archaic, in keeping with the
author's thesis that Homer was essentially a popular
minstrel and ballad singer, who could thus be best inter-
preted through words and manners which are not similar
literature in our own time. Yet the lines:

Ill-favoured sight was he, I saw, or slayer of the host,

272 II, 115-117.

273 II, 116.
various aspects of the origin and growth of the epics, and
the notes provide in continuous commentary an impressive
amount of information on Greek life and ideas. None of
this material however is likely to appeal to the general
reader and the translation on its own merits has not
found favor with the public. It is written in a thrumming
ballad metre of seven accents with rhymes in pairs, or some-
times in triplets when three lines are connected in thought.
The ballad metre here, as elsewhere, has a rollicking and
entirely un-Homeric swing, as when Thersites rails at
Achilles:

"O Son of Agamemnon! what greed doth now Thy steel inspire?
Thy tents are full of copper bricks: to glut Thy
heart's desire,
The fairest fair are still thy share; and when our
valour brings
A strong fort down, the prize of all the prizes is
the Fates'"

The diction is wilfully archaic, in keeping with the
author's thesis that Homer was essentially a popular
minstrel and ballad singer, who can thus be best inter-
preted through words and melodies which are not similar
literature, in our own sense... Ill-favoured wert thou, I say, of all the Greek host...
"But hight the young Aetynx by all tongues else, in Troy, 874
do not succeed in conveying the Homeric atmosphere, and the
triple rhyme as illustrated in the following, is excessive,
ingling unpleasingly on the ear:--

"Thus saying, through the city gates the noble Hector goes,
And godlike Paris by his side; with eager ardour grows
The breast of each to load the ranks, and man with man to
close." 875

52. HERSOEL

The Iliad of Homer, translated in English
accentuated hexameters by Sir John F. W.
Herschol. ... London, Macmillan and Co., 1866,
540 pp., 22 cm.

This is an unimportant translation in a format which
is acceptable but not noteworthy. The paper is heavy,
smoothly finished, and opaque. The type is boxed in a
manner formerly considered decorative. Obviously a book
intended for the general reader, it lacks notes and all
critical apparatus, nor are the verses numbered. Yet the
preface (pp. v-xv) deals briefly with the problem of the
hexameter which are of interest only to critics, and include

274 VI, 1-3.

275 VII, 1-3.
or a student. The author does not claim for his work that it is a literal version or even that it is close in details although it is "a careful interpretation of the Greek...which eschews altogether any attempt to clothe the simple and rude majesty of the great original in such amplitude of decorated wording as to obscure its outlines." 

Yet it has an effect at times of oversweetness, in the excessive use of adjectives, as in the lines describing Helen:

Thus spake the Goddess; and sweet, sad longing, inspired in her bosom.

Country—parents—her former Lord, all rushed on her fancy.

Dropping a tender tear she arose, and forth from her chamber.

Nasted, her beauteous form in a snow-white mantle enveloping.

The translator has adopted the singular device of underlining all words not present in the original and while this frankness in admitting his additions, "for the sake of the versification," is commendable, the effect on the reader is to give undue emphasis to undenotative epithets and phrases. So read these lines aloud without

---

276 Preface, p. xii.
277 III, 1.1-1.2
278 Preface, p. xiv.
stressing those words requires a conscious effort of will,
and the poem is not worth the effort:—

Piteously moaned his father dear, and over the city
Loud and on all sides rose the voice of sorrow and wailing
Seemed as if, toppling down from her height, her glory departed,
Ilion already, a prey to flames in her ashes were sinking—
Scarce could his people prevent their hoary monarch from rushing,
Maddened by grief and despair, from the Dardan gate to Achilles,
Rolled in the mire at length he lay, and bearded and entreated,
Calling, adjuring all by name who tried to restrain him;—

53. WORSLEY & CORNINGTON


The exceptionally stiff boards in which it is bound, and the heavy quality of the smooth, heavy paper make this edition a solid and substantial affair. The print is large and clear, the margins generous. There are no notes and the verses are not numbered but the stanzas are. An analytical table of contents outlines the motion of each book by stanzas.

279 XXII, 408-416.
This second attempt in the Spenserian stanza is far more successful than Barter's of the previous decade.320 Although the metre for this purpose is open to the fundamental objection that it seems to lack speed, and by the periodic fall of its stanzas tends to halt somewhat Homer's continuous and rapid flight, in practice, when handled skillfully with a considerable number of stanzas linked by sentence structure, the effect is swifter than one expects, as may be seen in the following passage;—

Then Glaucus heard; and the twain rushed in power,
Leading the Lycians. And Menestheus saw
And shuddered, as they rolled against his tower;
Then peered in terror, doubting whence to draw
Kole, red like lions' red in tooth and claw.
The Aiantes marked, and Dacor standing high;
But shouted all in vain to whom he saw,
So dire a clang pealed up, red shook the sky,
From shields and battered helm, with fair crests waving high:

And from the rates, for every bar was fast
And loud the Lycians shout to make the wild:
Therefore he sent the herald in fierce haste:
"Run now, divine Thoetes, this call!
Or bring both rather—that were best of all—
The havoc and wild rout devour us here.
For lo, the Lycian captains at our call
Beat like a tempest and quest deeds of fear
Come with them as of old in their ancient career."

The melody and the ease of Horley's verse may be tested in a passage which all our translators hold

---

320Foot 41 in this list.
321XII (st. 9100, p. 170-171).
So they, with rich thoughts, on the bridge of war
Sat through the night, their watchfires blazing high.
As when the moon and every shining star
Bears loveliest, when the winds in slumber lie,
And in clear outline stand revealed thereby;
Sharp peak, and sunken valley, and rifted hill:
Deep beyond, deep unutterable the sky.
Breaks open, and the night spreads calm and still,
All the stars shine, and joy the shepherd's heart.

Such in their multitude from Xanthus stream,
Betwixt the rolling river and the main,
In front of Troy the Trojan watchfires gleam,
Which the son kindle and all night sustain.
A thousand fires were burning on the plain,
And beside each set fifty, in the shine
Of burning fire; and, chasing the white train
Of barley and spelt, the steads in ordered line
Hard by their chariots stood, writing the Sun

Worsley's preface contains an interesting defense of
the Spenserian measure in reply to the critics of his

Odyssey, which had appeared a few years earlier.

because of its more complex system of correspondences, the tyranny of rhyme is felt less than
in a single system like the couplet... There is less
of that sort of tune into which frequent rhyme
falls.... Perfect rhymes are less obtrusive if the insufficent ones do not offend our ears. For the pur-
pose of preserving the chief of the blemishes of rhyme, we note in short our fear
so passion with the Spenserian...
The translation bears reading aloud and yet, perhaps only because of the mental association of this measure with The Faerie Queen, the form seems better suited to the romance and faery quality of the Odyssean than to the rugged grandeur of the Iliad. It is not surprising therefore that Forsley’s earlier effort has had the greater success.

54. NERVIVAL

Homer’s Iliad in English rhymed verse by Charles Nervival, London, Strahan and Co., 1869, 2 vols. in 1, 20 cm.

The same. Reprinted, 1872-1876.

In its material aspects this edition is not pleasing. The paper without being strong is thick and soony, so that the impress of the type projects on the verse of the race. The type however is clear and sufficiently well loaded. The chief virtue of the format is that the page is wide enough to permit the long line without unlining. There are neither notes, no introduction, but a at book is prefixed by a brief preface, in which the value of the critical text are subjoined to each topic. This is not bad for the
in locating scenes or speeches. The inclusive numbers given at the top of each page also refer to the Greek lines, the verses in the translation being unnumbered.

The translation is in long fourteen syllabled lines, rhyming in pairs, broken by occasional half lines which suggest a ballad metre, swift, but on the whole rough and at times awkward. ... jingling little rhyme tinkles like one of Gilbert's lyrics: or a Kipling chapter, or e.g. the sixth line in the following selection:—

Then down from high Olympus in wrath the Archer strode; With bow about his shoulder flung His doubly-lidded cuiver hung;

Rattled his arrows as he swung to earth, the wrathful God! Like night he came, and straightway sent from the ships apart;

And dint was the din of the silver string, as he drove his martial dart.

And first the beasts assail'd the, the exile and roaring harm;

But soon at men in fire bolt fierce s'ot, setting to the ground.

And also the fires for burning blazing thick with corpses streaming.

Nine days went flying through the camp the artillery of the God.

Throughout the translation there are many allusions of words such as calling Apollo's arrows fire bolts and artillery, in the verses just quoted, as they were unfortunate turns of phrase, as was shown in the foregoing.

SOC I, 42-45.
which also illustrates the generally monotonous effect of the whole.

He spoke; the old man trembled, obey'd, and silent sat:
Then Paleside, like a lion would, forth bound from the gate;
Nor went he unaccompanied, but followed lie worn twain,
Aleinus and Automecon,
Then after dead Patroclus came he most to love as Pain:
And those from car and waggon released they horse and steed,
And Priam's herald brought they in and placed him on a stool;
Then free the wheel-bound waggon the price of Hector's head,
That precious rich they took, but left
Two robes, and vest of flaxen woof, wherein to wrap the dead,
And bear it home for burial: his handmaid then call'd he,
To wash and oil the corpse apart, where Pain's right not see.

55. COLLINS

The Iliad, by the Rev. J. Lucas Collins.

The same. Reprinted 1876, 1877. £1.50 (15s).}

Like others in the series this is a neat little pocket volume with paper and print of a high quality, strongly bound in brown cloth, but no attempt to label without indication and should not be handled as if not as it is. 
Iliad. It is rather a retelling of the story with occasional phrases quoted from various translations, for each of which the authorship is indicated only by a single initial. The reader for is not familiar with the metres used would be at a loss to tell clearly from Dact, or Chalmer from Cooper. More serious however is the total loss of the Homeric quality in the descriptive account of third-hand which is virtually a synopsis, with snippets of translations; one staff as this:—

As illy receives the beauteous end of the king much as we boil (and) of fifty years ago would have received the "friend" who armed a hostile audience "now one with the holy dead quarrel a few hours hence."?

or this:

They, put the still or the College of Wisdom, shines in their eyes and unlooked troops. To guard the soul of their plighted oath of service to memory, of the enemy's 

oracles of heaven, of the base of running been from an uncorrupted heart. Till the art of a true poet, by their times and their 

life's ending—it is wise for the all in love, to make a story which is false, the 

from this, with the old men; and without our 

all could be

"Long to the sea, where I was born, I went."

These two sentences barely catch the essence of the
sort might just as well take the word of others who are willing to read it that the Iliad is a great poem. The volume would not be worth including in this list save for the fact that it is listed, advertised and sold as a translation of the Iliad. As such it is included with others in the same series in reputable lists among moderate priced editions of the classics in English and is bought by librarians who have not seen it. Books about books have their own justification but like diluted roots and drugs honestly requires that to be so.

30. NOTE


280 It is surely unjust to blame Mr. C. S. Collins it is perhaps more proper to blame the editors who have taken the work as it stood for vols., 2 in the large body of current reprints of this fine and classical editor. It was enough that to give some correct version of the Iliad in English and not to still the passions... (c. v/ld).
This first edition appeared in beautifully large type with wide margins, making a handsome pro. The type is duplicated only in the de luxe edition of the complete Homer, and the later issues being much smaller.


The second edition of which the plates seem to have been used for successive issues, but two which is fairly clear, though rather small. Many of the earlier editions in the 1790s and 1800s were sold in sets of fifty or more which has followed with care, and are not worth purchasing second hand. The one of 1873 in one volume is an exception. In later issues also the two volumes were bound in one with separate pages.

the only co ed edition in print sold in the following:


The paper used is well of paper, in appearance, and the margins are adequate. No volumes or copies have been reprinted, and no edition. The value is similar to that of a

2.0 Inc. 11.0 3.2.12.2.12.
and is attractive in its appearance but expensive at the price.

The following slightly abridged edition is not recommended for library purchase except for special purposes, with full knowledge of its omissions, which are not indicated in the publisher's catalogue.


This edition designed for use in secondary schools, conforms to the entrance requirements of the college card, and is included here solely because it is in general appearance unusually attractive for a textbook, and seems upon examination to be an edition which will prove satisfactory for public library use in connection with adult education classes or for use in limited ability. The paper is copper, the type large, clean and unusually well loaded, the margins full. The prose index, and or appendix provides a Pronouncing Vocabulary of Proper Names for such a study. The brief introduction is well written with the authors in mind. (See also 22.)
The text is abridged but slightly in the books given, which include all but XI, XIII, XIV, XV, XVII, and XXI. A saving feature of the abridgment is the editor's careful indication by ... or the exact number of lines omitted elsewhere, so that the verse numbers correspond with those in the complete text. The matter omitted in these books is not considerable in quantity nor important in character, consisting in general of details which are unnecessary for continuity, lists of names and "expressions considered objectionable." (Pref. note).

Bryant's translation reads like prose in its direct simplicity, yet the verse has a smooth and strong rhythm. It has much of the calm unruffled quality of Dorfi's version, with which it is naturally to be compared. But Bryant was one of a poet than his English predecessor and not only handles the blank verse more skillfully, but wherever the two are compared in particular verses it is clear that his picture is the one vivid in reason of his greater use of concrete terms. Then Dryden says of Milton, "For beauty such as this," and of the "Puritans" save of that one woman." This is as essentially as his quality and one to be compared to all mortal ones. It is as in the following passage:--
But when they marred
The approach of Helen, to each other thus
With winged words, but in low tones, they said:—
"Small shape is choice, if both, the Trojan knights
And bronze-mailed Achaeans have endured
So long so many evils for the sake
Of that one woman. She is wholly like
In feature to the deathless goddesses.
So be it; let her, peerless as she is,
Return on board the fleet, not stay to bring
Disaster upon us and all our race." 251

Compare with this Derby's rendering.

Helen they saw, as to the tower she came;
and "tis no marvel," one to other said,
"The valiant Trojans and the well-travel'd Greeks
For beauty such as this should long endure
The toils of war; for Goddess-like she seems;
And yet, despite her beauty, let her go,
Nor bring on us and on our sons a curse." 252

Bryant's skill in versification is seen in his
handling of these passages composed largely of proper
names which are the bane of most translators. While he
may not be compared to Milton in this respect he does
contrive many musical links in the numbering of the stanzas
by his grouping of the names, as:—

Ulysses led the Telemannian war,
The blast in Ithaca, on those shores
Was lastly Minos, and those who came
Are Creusa, and Protesilaus,
The eagle, and Lycanthus, and the idle
Of Creusa, and Epimetheus and the foul
the bordering lands.

[Page 159]

251 Iliad, 157-162 (155-158).
252 Iliad (157-158).
Those who possessed Argissa, those who held Gyronté, Orthé, and Helonné, those who dwelt in Oloösson with white walls.

... and the man who built one on cold Dodona, or who tilled the fields where pleasant Titaresius flows and into Peneus pours his gentle stream, yet with his silver eddies mingles not, but floats upon the current's face like oil,—293 a Stygian stream by which the immortals swear.

He also obtains variety in this book which is often considered dull by variation in the repeated refrain-like verses, e.g. of Elpenor, he says

With forty dark hulled barks they followed him, but

Fifty dark galleys with Menestheus came, of Nestor who came to war on Troy with fourscore ships and ten.

or again

With Megas came a fleet of forty ships, but of Ulysses, and with him there came twelve galleys with their scarlet prows.

Achilles led there fifty ships but of Protesilaus he says, and forty dark ships followed him.

293 II, 631-635 (783-789); 738-739 (903-905); 750-755 (940-941).
There are many pages of Bryant's translation which are delightful to read, and for those who prefer their Homer in verse it is to be recommended as the nearest poetic equivalent to the close prose versions. His style is at its best in the tranquil passages:

Now when the star that ushers in the day appeared, and after it the morning, clad in saffron robes, had overspread the sea, the pyre sank wasted, and the flames arose no longer, and the winds, departing, flow, Homeward across the Thracian sea, which tossed and roared with swollen billows as they went. 294

And in the many nature smiles which everywhere relieve the strain of war scenes, when compared with a more rugged version such as Kewlott's, his relative sensibility becomes apparent in that, like Dryly, his soft flowing lines do not suggest the thunder of battle. He speaks calmly of blood and dust on the one hand, Kewlott makes the reader see and hear it. But each translator gives some different aspect of this very subject and if Kewlott's Homer approaches his ideal much of truth and horror, Bryant now and then has preserved us of its beauty in a translation which is admirably free from distortion, "also noise and words that are."

294 lines II. 670-673.
One of the passages which best displays its simplicity is that at the end of the eighth book where many other translators become lost in the mazes of the simile or spoil the scene by over elaborate description.

So, high in hope, they sat the whole night through
In warlike lines, and many watch fires burned.
As when in heaven the stars look bright and fair
Round the clear shining moon, while not a breath
Stirs in the depths of air, and all the stars
Are seen, and gladness fills the shepherd's heart,
So many times in sight of Ilium blazed,
Lit by the sons of Troy, between the ships
And edging Xanthus on the plain there shone
A thousand; fifty murderous by one fire
Sat in its light. Their steeds beside the stream
Cheeping their oats and white barley stood,
And waited for the golden corn to rise.

60. C. B. C. 1872

The Iliad of Homer, translated into English verse by C. B. C. Philadelphia: J. B. Lippincott & Co., 1872, 444 pp., etc.

This is one of the many unimportant and undistinguished blank verse translations of the Iliad. Apparently it was intended for young people to read as a story of heroism and valor or introductory to the Iliad. However, it was not successful.
but its format is dull and uninviting. The paper is opaque, smooth in surface, but the print is very small. The version is in general a fairly close one although there are some surprising omissions in no way indicated, such as the five most telling lines of Andromache's lament.

The author uses very few run-over lines, yet the effect of his verse is not unlike ordinary prose cut into lengths, exceedingly prose-like prose at that, c. . . .

Then Paris first his relative addressed:
"Brother, I have detained thee, I perceive,
And though I hastened, as befitting time," say
or this, which is prose in spite of its regular beat.

But when the wise Ulysses rose to speak,
He stood at first with war upon the ground,
Nor did he wave his sceptre gracefully;
But like an awful prince told it still--
You would have allowed thought to run a deal;
But when they rose to answer, with amazement
In tones sombre, with quiet voice,
"His words of eloquence my soul did fill;"
Yes, even with his soul did he prevail;
For our heads did then bend down.

Just as in myth the gods and heroes were clothed with life,

206 VI, 75-92. 76. . . . . . . . . . .
207 VI, 313-316 ( . . . .)
208 VI, 317-321 (p. . . .).
so also the pauses fall at such evenly spaced intervals that the verse falls apart, generally in halves. This is seen in the famous speech of Catullus:—

Thus Diomed spake, and Catullus thus replied:

"Why dost thou ask my race, oh, pierced? As leaves of trees, men flourish and decay: Scattered by wintry winds, the foliage falls; But summer come, and woods again are green; So leaves bud forth and die; so come and go The fleeting generations of mankind!"

61. CORDRY


The same. Reprinted, 1871, 1875, 1880.

This is one of the old renderings which, though out of print, is worth seeking in the second-hand trade. The commercial life of a book may sometimes be shortened through weakness in the issuing. More rather than any fault of its own, and this is a not the case to have deserved a better fate. The old did one and casual story in low, with wide margins and clear, well lettered type on good, opaque paper. The initial verses are numbered in, the lines notes refer to a note, and the解放思想 in the
Greek line is given, an indication of meticulous accuracy which is uncommon among translators. The notes which are few is number, there being only ten for the first twelve books, are grouped at the end of each volume and are chiefly of historical and literary interest, only occasionally textual.

In his preface the author states his aim, to retain the two qualities which seem to him most characteristic of Homer, his "rapidity of movement and directness of speech." It is because he has achieved a fair measure of success in this endeavor that "his translation is worth reading," particularly in passages where other more popular versions have failed. He is swifter, less ponderous than Derby, and though perhaps less poetic than Bryant, closer to prose, his blank verse flows smoothly with a strong current which carries the reader along.

His strength is best shown in actual sounds, in the speech as it might sound in reality:

"Flee, in thy heart so one of thee! not for to delaying thy going, I say not thy stay.
Others are with me, who will render the honour, and of thee is more glory.
But thou—oh! how thy spirit's rendered:
Death and the grim and the cold and the storm.
Thy strength, there only!—'tis of this thy will..."
or in Achilles reply, beginning:

"Mine bitter! with the forehead of a hound,
Point hearted as a deer!"301

It is interesting to note that v. 309 "Death and destruction dog thee at the heels" is a direct quotation from Shakespeare, 302 but sufficiently close to the Greek:

"For strife is ever dear to thee and wars and battles."303

Shakespearean too is the author's habit of closing his speeches decisively with a complet. Then Hector says

"For oh, may I be last one dead in clay,
Or else I hear thy cries, or know thou torn even."304

we see him bidding from the stake.

This is not a veritable translation by a great poet. It has its awkward and commonplace line, but it is in general accurate and readable, combining something of the virtues of Pope and Bryant, without the characteristic faults of either. It is worth reading in conjunction with other translations.

---

301 I, 176 (Cic.).
302 King Richard III, act ii, scene 1.
303 I, 177.
304 αἰτὶ γάρ τοι ἔτσι τε φιλημόνη τε μάχαι τε
305 ι, 171–172 (Cic.).

This is an unusually heavy volume, due possibly to the weight of the paper, which is smooth, opaque and stiff. The print is clear, the margins wide. The verses are numbered in fives. There are neither notes nor introductory matter.

The translation in hexameters which are partly quantitative and partly accentual, does not seem natural in English. Not only is the metre a curious hybrid, but sentence structure and the laws of English syntax are violated, with inverted phrases and a word order which frequently results in ambiguity.

There are also many awkward forms of words, such as

- كانتئست, contrived, as friendly, homely (for homely),
- misused Scottish such as akele-brocht, Scottish for great-hearted.
- The epithets are general as a rule and not effective, e.g., collegial, divinit, lamentable.

---

305 1, 177; III, 73; VII, 38; VI, 5.

306 1, III. akele-brocht, Scottish word used for great, "not in the Scottish proverb."

This is an unusually heavy volume, due possibly to the weight of the paper, which is smooth, opaque and stiff. The print is clear, the margins wide. The verses are numbered in fives. There are neither notes nor introductory matter.

The translation in hexameters which are partly quantitative and partly accentual, does not seem natural in English. Not only is the metre a curious hybrid, but sentence structure and the laws of English syntax are violated, with inverted phrases and word order which frequently results in ambiguity.

There are also many awkward forms of words, such as terrist, protagolists, friendlike, cantum (for venus), 305 misused Scottishisms such as pickin'-hearted, for great-hearted. The epithets in general are weak and not effective, e.g.: collegial, dist, lovest, heart's-felt.

309 I, 1st; ILIV, VII; VII, IV; VII, VII.

308 I, last. Ireland was used as a word until it became obsolete. "Aye, me..." is a Scottieism, said.
Danaans, pioed-plumed-tossing Hector, brass-bossed-netted
Hector, strain-uncozyble Hector, consort-agly-randing
of Hera.

The self conscious archaisms which sprinkles a page
at intervals with obsolete expressions does not suggest
the ancient or primitive, e.g.:

"... Luckless man, many griefs, percy, thy bosom have
entered." 306

or

He spoke, and they yere hearten'd and cleave to
the precept. 309

The most conspicuous faults of the version: its
metre, its crassness, its epithets, its inversions, can
be illustrated in the opening lines. Such sound false
note continued throughout.

Muse, of Helidean Achilles sing the recent ant
ruinous, wh brook'd down the lownest fields on oracles,
And untimely banish'd many souls to the version or fides
Of varries praisers: The soleiy only for bounds and
All manner of vrey-birds, therefore fould's will was recom-
piled
From that time onwards, when first afe in its priety
Atrides, kin' of hosts, the Thes and Lli. will.

The translation is not to be recommended for any
purpose.
The Iliad of Homer, done into English prose by Andrew Lang...Walter Leaf...and Ernest Myers. London, Macmillan & Co., 1882, 512 pp.


This translation which has been more frequently reprinted and more widely read than any other except Pope's, has since its appearance fifty years ago entirely superseded all the verse translations in popular favor, perhaps because it was the first translation in readable English prose.

Of the earlier editions any one of the first three (1882, 1883, 1892) are worth buying because they contain the original notes, which are both scholarly and interesting. From the 1892 edition on these were omitted because much of the material was included in Andrew Lang's Companion to the Iliad, intended to supplement the meaning of the text. Many readers, however, may use one of this

All this edition not seen.
would be better served by the notes in the original volume.

The complete translation is available today in three forms, as follows:


This is the most satisfactory library edition. The paper is smooth, fairly opaque but not thick. The type is clear and well loaded; the margins are adequate though not wide. The inclusive lines of the Greek text are placed at the top of every page. A few notes are included, at the end of the volume. Though still called a revised edition there has been no new revision of the text since 1910, but the 1980 edition was reset in new type. The binding in the 1860 issue is strong green cloth. a cheaper issue intended for use as a college text, reprinted from the Globe edition and sold at 1.20 is bound in blue cloth with white lettering.


This is a rare cheaper edition but found in good copies for the average student. It was in print
though not large, the paper and margins fair, though the inner margin will not permit rebinding. The introduction and a few notes, by Professor Round of the University of Nebraska, are designed to aid the general reader unacquainted with Homer.

Titles in this series are gradually being replaced by the "New Modern Readers' Series" which provides improvements in format at the same price, i.e. wider margins, clearer type, better paper, binding of unglazed cloth. The Iliad has not yet appeared in this dress but will do so as soon as present stocks are depleted.


Like other titles in the series, this one is fair in paper and print, though the registration is not always perfect. The margins are too narrow for a pleasant page and the lines are not numbered. There are no notes and no introduction, but the text is complete. It is a convenient pocket volume and the type is larger than in the Modern Readers' Series, but in quality of paper, binding,
general appearance, and in strength for library use that edition is far superior.

The virtues of this translation, the most widely accepted in our day, scarcely need to be enumerated. The work is based upon the revised text of La Roche, 1803. The division of labor among the three translators gave Books I-IX to Leaf, X-XVI to Lang and XVII-XXIV to Ryers, but it is difficult to detect any differences in the diction, rhythm or general style of the prose, which reads like the work of one man and seems as satisfactory as a prose translation of verse can ever be. It necessarily lacks the movement and that element of the charm of poetry which is dependent on the lilt of rhythm, but like all good prose it has its own rhythmic pattern and it has marvelously preserved the spirit of Homer, and much of his manner, both in the dignity of his verse and in its power to march swiftly onward.

The characteristic rhythm is well shown in Sarpedon's speech to Scenecus (Lang's translation):--

"Ah, friend, if once I could see this battle we were forever to be class'd as idle, neither would I fight now in the famous war, nor would I let my feet to the earth again; but now for surely, as I must to death and to every side where I, and my brave ships, and my noble men--to be slain, and to mourn to my fall. Oh, to be slain!"

171
It is the distinctive achievement of this version that it first employed diction archaic in some respects which nevertheless escapes the charge of being self-consciously archaic. It is read with the ease of modern speech but it is written by men with the echo of the King James version in their ears. Awkward phrases occur but rarely and are due to the effort at literal interpretation, but those too could have been eliminated with further revision. Such lines as: "How of the core part had impetuous ares unstung the knees," is perhaps Grecish rather than English, but apparently many translators have shied at this line. Brevett's "a useless Wars already had laid lifeless soul of those," and Butler's "The greater part of them had more laid low," are neither of them so close to the characteristic Greek phrase, though both are acceptable paraphrases of the original. Stephenson gives it an odd twist by saying: "How were a number of their knees hath strengthened left."

But it could be unnecessary to cite places of detail in a translation so generally satisfactorily unadorned language conveys as no previous work has.
had done, the tenderness sometimes overlooked in the Iliad. Andromache's lament over Hector has already been cited as an example of this quality: "For neither did thou stretch thy hands to me from a bed in thy death, neither didst thou speak to me some memorable word that I might have thought on evermore as my tears fall night and day." 315

Similar in its human feeling to the simile which comes as a surprise from the vengeful Achilles:

"Therefore weep not thou, Patroclus, like a fond little maid, that runs to her mother's side, praying her mother to take her up, snatching at her toy, and like what boys sit and walk, and tearfully looks at her till her mother takes her up?—like her, Patroclus, dost thou softly weep." 316

The exuberance, the speed and the biblical quality of the prose could be shown from any page, but one more quotation will serve: Hector's triumph at staining of the walls:

"Dare thou stand still, and I shall have told thee within, where the evil heart is, for I came, and stood before thy father, and said, 'Where is thy father?' and he said, 'He is within, and is afraid to come out by reason of his youth.' And I said, 'It is well, since I am ready to go, and do not let this way be thrust upon thee at all cost.'" 317
Then glorious Hector leaped in, with face like the sudden night, shining in wondrous mail that was clad about his body, and with two spears in his hands. No man that met him could have held him back when once he leaped within the gates: none but the gods, and his eyes shone with fire. Turning toward the throng he cried to the Trojans to overlap the wall, and they obeyed his summons, and speedily some overlapped the wall, and some poured into the fair-wrought gateways, and the Danaans fled in fear among the hollow ships, and a ceaseless din arose. 317

67. WAY 1886


The same. Reprinted 1890; 1894; reset by Macmillan and Co., Ltd. 1 vol., 1904; reprinted 1910, 12/6; $2.50.

These late editions have all been in bulky square volumes of considerable weight, which are easy to read but heavy to hold. The paper and typography are excellent, the margins wide. The verses are numbered in fives. There is no critical matter but the translation, while intended for the general reader is, like all the author's work, accurate and scholarly.

The metre is anapaestic hexameter, the verses rhyme

317 XII, 455-471 (p. 223-224).

318 First edition not seen.
in pairs with the usual staccato effect of the couplet, perhaps a little less noticeable in this long line than in the shorter one of Pope, but the reader is still too conscious of the over-recurring rhyme.

The rendering is remarkably close in that it seems to omit nothing, and often reproduces even the arrangement of pauses and pauses in Homer's line, but to do this it is often necessary to pad the English verse by repeating an idea or using additional epithets. Homer himself undoubtedly did this and any poet can justify the practice but the effect here is redundant and sometimes even clouds the sense, as in the line:

"But sleep on the all was glad of the shadow of
now, no more." 10

or when Hector says:

"But we see the vengeful danger, the mark of
our enemy's devices, and find our answer in this case.

The first phrase translates the \"to answering blow,\" the second is unnecessary, repetition adds no sense to the sentence in its translation.

318 LXXV, 115.
320 vi, 470-475.
The translation though vigorous and spirited has a Germanic or Norse flavor that is likewise far from conveying to the reader the impression of power. Such phrases as "the council of -folk", "the pulse," "the folks-mote-stead," seem almost as anachronistic as if he had said "Parliament," "musketeer," and "public square."

Germanic too is the habit of compounding words to form epithets. This is continually "the cloud-sweeper," "replacemat "the crest-sweeper" and "the twin-night-sweeper," and "a member-triumphant" while the war of the battle-cow is "heavenward-soaring." The suggestion of the old verse of the west is also conveyed by the use of alliteration:

"Onward and onward we ever did crowd through the wide-sea, sliding the car, and spoiling by the fam-sun of the till over suppression's head, that-ready for war-bred, till we turned round and doubled the war-round of war-bred"

The last two lines suggest the larger diagram of some of Shakespeare's verses as well as, and perhaps, this:

351 Ti, Tt, Tt.
355 I, Jt; Jt, Tt; 2d, 3d; 2d, 3d.
the following:—

Even as when the sun of the south in one falls casting
In a leafy forest to the sun of the night,

which my ears, but lools the full... of Homer's line:

αὐγαλῶ μεγαλῶ βρέμεται, σμαργεῖ ὃ τε πόντος

In spite of his long line and its weight of com-
pounds: the utter obliviousness by skilful arrangement
of the pauses and by the use of tense words at explicit
points, o. e.:—

Darth were the bitterness quicker, the stone with its
thunderbolt-leap
roll inward, the voice on and loud, and quick at
its restless sweep
swelled not the sue, and the skies opened up
and to left. "O"!

and he is at his most in his masterly caress on in
passages of invective... and in the
Hector's "towards:—

But Hector looked dare on him, "Tell, liver-blood
"False gods! When shall the day, the," I. H."
"Would's thou beast now all a dead—, " "Hic

ς. τ. κ. τ. κ. τ. κ. τ. κ.
"Ha, but the foppish he doth brood on the
long crane.
A current of stony vessels, thou champion for the
evils thy trust hath done." 626

The translation of intermediate to students of the
problem as probably the most successful handling of the
hexameter yet attained in any complete version, but it
had not solved the vexed question and is not likely to
be widely read.

68. PULCES

The Blind of Homer, translated into English
verse, by John Surtees... edited, with an intro-
duction by Evelyn Abbott. London, Percival
and Co., 1891, 244 pp., calf... £2 6s.

This edition limited to a copy-line on 100.
handmade paper in cloth binding either for personal or
library use. The type is justified in Chieon, with clear,
large type, and wide margins. The lines are unnumbered
and there are no notes... but the introduction (pp. 1-161)
contains an analysis and summary, and the footnotes by
Roberts. The whole text is contained in a volume of the
library, with an account of the later... and further... after the opening... etc. 346 II., 15-17.
publisher went out of business soon after, say account for the failure to reprint an excellent translation.

The prose is simple, direct and swift, in style half way between the poetic archaisism of Long, Leaf and Myers and the prosaic matter-of-factness of Butler.

So prayed he and Phoebus Apollo heard. And he came from Olympus top in wrath, with bow at back, and arrow-covering quiver; and the arrows rattled upon his shoulder as he walked in wrath, and his going was like the night. He set him down a little from the steps, and drew a shaft, and terrible was the swerve of the silver bow. And first he turned him to the miles and the nimble feet, but next upon the nail he loosed short shots: "s. t.," and the sires of the dead turned thick. 327

At times the author seems wantonly to have chosen complicated words where simple ones would have been better, words like magnificent, accursed, prophetic, as in the lines:

"...and he laid and the arrow with cover in the back, in the quiver of the swift. ..." (for certrum),

or "...chilles...be one in truth..." (Sections said "like the bright..."),

327: i, 22-32 (p. 1).

328: vi, 107-116; xiv, 110; vii, 124.
or Andromache's "Some one who can well prognosticate"
(for skilled in soothing or prophecy).

Yet these are details and the effect of the whole translation conveys the power and dignity of Homer. The impressive quality of its simplicity is often most noticeable in plain narrative passages:

Now while it was evening, and the night of day was increasing, so long the spoils of either army went round; and the people fell; but when the sun bespread midheaven, the Father stretched on high his golden scales, and laid in them the fates of destroying Deit, one for the house-couring Trojans, and one for the bronzed-coated Achaeans; and he took the scales by the middle and let them hang; and the happy day of the Achaeans sank. See

This has the inevitability of Homer and the music of English prose as well. It uses love of the possible, e.g., "bronze-coated" seems a instead of the familiar "mail-clad." The translation is admirably readable and deserves reprinting.

40. 180

The kind of verse, and all the English prose for the use of those who cannot read the original, by Samuel Miller...London, published by Green, in Co., 1822, 4th p. 10 c.

In 36 c. Imprinted 12mo, 12w (1154) 12mo; 12w; 12m (1154) 12w (1154) 12m; 12m; 12m.
All of these editions are identical in size, paging and content, except for minor corrections. The format is satisfactory and there has been no reissue at a lower price. There are very few notes because the author intended a later volume of commentary, which was not written. The lines are not numbered, but main captions at the top of each page are an aid in reference.

The translation is the earliest one in modern colloquial speech, its chief aim being readability as an English book. The author's thesis is:

A translation should depart largely from all forms of speech current in the author's own times, in such a manner as to be readable for long, which affects any other book the best of all that are in which it is written.

"Prose differs from verse," he continues, "as singing from speaking and dancing from walking.

The translation should depart largely from all forms of speech current in the author's own times, in such a manner as to be readable for long, which affects any other book the best of all that are in which it is written.

"Prose differs from verse," he continues, "as singing from speaking and dancing from walking.

The following section of the work by the translator concludes: 

"The author of this work is the translator and is not unpleasing to the ear in verse, because unsatisfactory and unfeeling in prose. In essence of the work the translator concludes with these characteristics and merits, losing the advantage of the work as a whole. Further details are not pertinent here, but I have endeavored to add..."
than Land, Leaf and Irons or Professor Harvey but he is never so free as to alter the essential meaning.

The general verdict on his translation is that it is a prosaic one and although it is a pleasant and readable book no one who knew the Iliad through Butler's pages alone would ever realize that Homer was a poet. Not only does the translator avoid all archaic terms and adopt the plain speech of the street, but he seems deliberately to have lowered the key, and to have sacrificed intentionally from the heightened emotional interest which is essential to poetry and need not be lacking in prose. After the beautifully serene passage at the close of the sixth book over the Trojans set beside their glowing ovens waiting easily for the dawn, the seventh book opens in ill-relish with the terror which has fallen upon the choir.

This matters of fact请选择"in despair" or "in despair" account to the thrill of emotion that forms the heart of the tragedy as a tragic word but "in despair" in such a phrase as housewives and even broad society are now less
unattainable after patient effort. Compare with this true statement, "Let, let, and Cyrus! Rich closely expresses Homer's exact words and quickens your pulse with dread of what is coming.

Thus kept the Druj no watch; but the chains were bound of heaven-sent panic, handmaiden of palping fear, and all their best were stricken to the heart with grief intolerable.

Yet his prose is effective in its plainness and not lacking in dignity. It is not a "mean" notion in the sense in which Arnold applied that word to Dr. Newman's writing. It reads smoothly and not at all like a translation and it is most effective in passages of simple narrative, where its meaning is always clear and the style attracts no attention to itself. (This cannot always be said of the circumlocutions with verbal accuracy it poses upon Lang, Lecky and Cyrus on Restoration poetry.)

In such narratives as the following his ability is apparent:

and now we may safely run to light on the
first: the condition established by its
scantiness and unambi, with known in gine
him by the Lord, and rest upon the
step of sweet and current, unanalysed
and without even a glimmer to illume the
side thus downward upon the end...
Compare with this Professor A. P. Murray's involved statement, which closely follows that of Labb, Leaf and Lycurgus:

Then could no man any more enter into the battle and make light thereof, whose still un-wounded by missile or by thrust of sharp bronze, might move through the midst, being led of Polydeuces Athena by the hand, and by her guarded from the onrush of Trojans: for multitudes of Trojans and Achaeans alike were then the day stretched on by the other's side in faces in the dust.

In the crucial scenes Butler's style is seen at its best, swift, colloquial, natural. In passages of dramatic or emotional intensity it is disappointing though it is difficult to find the flaws in individual speeches. Yet the entire scenes between Hector and Andromache, or Achilles and Hector, or Priam and Achilles fail to move the reader as they do in other versions. This is possibly due to the lack of a dramatic sense for the inevitably right word, which is less important in the lower levels of feeling.

There is likewise a certain oft-told shortness about Butler's translation, the similitude of many lines. The folk tales alone and the dramatic narrative is especially not less repulsive to many critics. The whole of this is a matter to decide for himself, as he who does not know such as well as is written.
others of limited reading ability for whom any unused turn of phrase is a stumbling block to understanding. To all of them and to any a "plain man" this version will be satisfying. This friendly folk-story atmosphere— which is, be it remembered, an utterly different thing from the simplicity which is "serious"—is well shown in the following:

Fleet Iris heard his prayers and started off to fetch the salt. They were telling him to cast in the house of hoisterous Laphyrus when Iris came running up to the stone threshold of the house and stood there, but as soon as he set eyes on her, they all ran towards her and one of them called her to him, but Iris would not sit down. "I cannot stay," she said, "I must return to the shore of Crema and the land of the 7th region where I am offered sacrifice to the gods. I shall have no more; but still I pray that Poseus and shrill Zephyrus will come to him, and save the gods offerings; he would have you blot upon the eyes of Artemis for this evil. And you are learning!"

Will Iris return to Crema, will she walk bare with a star that would shine on it and a clock before it? No. They blow on and on until they come to the sea, and they wave you back to where you are, but after you reach them. They will not give you till the day the sun comes over them, and it is late in the night. We.
70. BLAIRNEX 1905-1913

1 vol., 10 cm. (Ball's Classical Translations), 1/6 net.
2 vols., 10 cm. (Bohn's Classical Library), 6/ net.

The twelve parts which appear so separate, with consecutive paging, are bound together, and a better book than the Bohn edition in two volumes. They were clearly printed on smooth, opaque paper, with adequate margins, while the paper of the Bohn edition is unusually rough and the lining uneven, though the same plates were used. The lines are numbered in the margin, with the interpretive as well as textual, as grouped at the foot of the page.

The translation is one whose tone is not unpoetic, easily read because of its brief or short elements, but written in prose of no special distinction. Its relative expressiveness is more immediately noticeable in modern, the autho or's speech, from the absolute prose, in the original, the prose in modern. The phrasing is not entirely in the modern speech, but a spirited leaf of the original reads as unnoticeably, I view, I am, alike, alike.
when Menelaos upbraids the Achaean troops:—

"Alas, vain boastors are ye—women of Achaia, men nor more! In very sooth the foulest of shames will it be, if no one of the Danaoi shall go forth now to meet Hektor. But as for you, may ye all turn to water and to earth, here as ye sit, spiritless each one, inglorious still. Nay, I myself will arm me to meet yonder foeman. Howbeit, the ends of victory are holden in heaven, among the immortals." 334

This and many other passages are so close to the Lang, Leaf and Myers' translation, without quite achieving its distinction, that there seems little reason for the present effort. Possibly the author thought that he was offering an even more literal version, by enclosing in brackets alternative meanings of many words, but this practice is merely an annoyance to the reader and suggests the uncertainty of class room construing.

71. TIBBETTS 1907

The Iliad of Homer; to which is added an appendix containing poems selected from twenty-six languages translated by Edgar Alfred Tibbetts. Boston, R. G. Badger, 1907, 557 pp., 19 cm., o.p.

This edition has the appearance of a good text book, practical but without charm. The paper, print and binding are of fair quality, the margins liberal. The verses are numbered in fives and the notes are numerous.
It would have been a more successful effort in prose, for the translator states in the preface that "the versification has almost invariably been subordinated to accuracy" and the result is an irregular rhythm with an effect of roughness very different from the smooth roll of the Homeric line. The metre used is "the historical epic measure of the Homeric languages, that of the Hellenized and foreign, in the form that is best expresses the narrative flow, vividness and simplicity of the characterization." 13:5

The length of the line varies from five to six feet and in spite of the complex rhymes the effect is rough because of this variation in the internal roll of accents. These are very illustrations of the irregularity:

Yet no one thus beforehand with me
By starting for home before the west had gone down,
I'll build a wall which shall be driven down,
As surely, as the wind in the south west.

605 Fausset, pp. 255f-256.
606 VI, 17-18.
Him Hektor called Skamandrios, but the others called alone
Astyanax, for Hektor alone fenced Ilion. But he looked on the infant and smiled and silence kept; And Andromache beside him was standing, while she wept. 

For all its uneveness the verse is monotonous, a fault generally due to excessive regularity:—

On it he wrought a vineyard which grapes full heavy had, Golden and fair; the clusters were sable all about. And stood aloft, supported by silver pales throughout. He drew round it a fossa of kyanos and a hedge Of tin; and but one pathway came to the vineyard's edge, By which the gatherers entered when they for vintage went. 

The choice of words is frequently unfortunate due presumably to the exigencies of rhyme, but suggesting connotations entirely inappropriate, e.g. Homer would never say that their cheeks were forlorn or use a pretentious phrase like fosse profound when he meant deep ditch:—

His brothers and companions his white bones gathered next, With grief, and tears abundant rolled down their cheeks forlorn. But gathering, they placed them within a golden urn,

337 VI, 400-404.
338 XVIII, 562-569.
Wrapped in soft cloths of purple, entwined in many a fold. Then placed in excavation and quickly o'er it rolled, Mary's stone gigantic to wound the foes profound. \( ^{339} \)

Finally, there is the author's ambiguous and utterly baffling confusion of relative pronouns, occasionally requiring four notes in fifteen lines to explain the antecedents of the respective he and his and him, etc. in the following passage there is nothing (save the appended notes) to indicate that Achilles did the boasting while darkness veiled Iphition's eyes; it was Iphition's body that was manacled while Achilles went on to slay Beroelean:

Thus spoke he in his boasting; but darkness veiled his eyes, and the Helenian horses manacled his body prone, with tires o'er the forehead. But he foreknew a strong defense in battle, strong and valiant son, struck strongly on the temple. \( ^{340} \)

A poet whose English of the requires an interpretation as this, should note is excess.

72. \( \texttt{E} \)\( \texttt{i} \)\( \texttt{E} \)\( \texttt{I} \)\( \texttt{I} \)

The Iliad of Homer, translated into English Blank Verse, by Thomas Taylor. First published at London, 1715, for T. & J. B. Sm.\( \texttt{I} \)\( \texttt{I} \)\( \texttt{I} \)

The same, Improved 1720, &c.

\( ^{339} \) xxiv, 473-74.

\( ^{340} \) ix, 79-80.
This is a pleasant volume to hold and to read, having excellent typography and paper, a fine looking page with wide margins. There are no notes and the verses are not numbered but a table of contents gives a list of the events covered in the book.

The translation, based on the text of Lentze 1862?, is also by acknowledgment indebted to the prose version of Recliner and the verse of Bryant. Its resemblance to the latter is immediately noticeable and it works with Darby's and Bryant's as one of the three fairly successful blank verse translations. But it is less well known than the other two is probably due to the fact that the author had no previous reputation as a poet, the publishing firm did not possess a large or well established organization to market its books, and it appeared in a generation when prose translations were preferred to blank verse.

In direct imitation of Horace the verse is simple, readable and not loaded with figures or conceits, as e.g. at 'Dorothea's death':

In peace, and love, the light of his once shining heart, for the poor, for justice, for the love of God, and straight from all she should have made him The very wit of his order, his soul. oat, caution him, and put the word to the test.
Upon the stature and the peerless form
Of Hector; and of them that stood around,
Not one but gave a wound; and thus they spake,
Each looking on his fellow: "Hector, sooth,
Is gentler to the handling now than when
His blazing torches set our fleet aflame."341

The likeness to Bryant's smooth and placid lines
is shown in the quiet descriptive passages where both
excel, as the pictures on the shield of Achilles:

And there he carved a broad and fertile plain
Of soft new-fallow, loam, thrice-turned, wherein
Numerous ploughmen wheeled and drove their pairs
Of oxen to and fro. When, having turned,
They reached the limit of the field, there came
A man to meet them, bearing in his hand
A chalice filled with honeyed wine, and gave;
Then turned they to their furrows, prompt to gain
The deep ploughed fallow's bound. The globe lay
dark
Behind them, and though wrought of gold it seemed
Like soil new-tilled—a work of wondrous art.342

Compare this with Bryant's:

There too he sculptured a broad fallow field
Of soft rich mould, thrice ploughed, and over which
Walked many a ploughman, guiding to and fro
His steers, and when on their return they reached
The border of the field the master came
To meet them, placing in the hands of each
A goblet of rich wine. Then turned they back
Along the furrows, diligent to reach
Their distant end. All dark behind the plough
The ridges lay, a marvel to the sight,
Like real furrows, though engraved in gold.343

341 XXII, 367-374 (p. 698-700).
342 XVIII 541-542 (p. 596).
343 Ibid. (675-685).
In individual passages the reader may prefer one or the other but the total effect of the two translations is so much alike that only an extensive library and one which specializes in Homeric translations will need both.


The same, reprinted 1927-1939 (The Loeb Classical Library) $5.00, £1.00.

As all the volumes in this series are identical in format and satisfactory for personal or library use, it is unnecessary to discuss the individual titles in that regard. This one has fewer notes than some others, and these are chiefly textual although there are occasional explanations of customs or references to archaeological discoveries. The Introduction also brief, is addressed to students, and deals largely with problems of Homeric interpretation. The bibliography is selective but adequate.

The translation while it may be read with ease and pleasure is one which will be of more value to scholars than to the general reader, except to those who desire...
perhaps forgotten his Greek and enjoys having the text as a reminder.

The English translation differs so slightly from that of Long, Lee, and Myers that the presence of the Greek in this edition is the only valid reason for purchasing the two. It has the same literal accuracy as the earlier version, the same effort to follow not only the words but the order and emphasis of the Homeric line. Faced with the original on the opposite page and the necessity of conforming to it in quantity almost line for line, the effect produced is often one which sounds unnatural in English prose, though common enough in verse, e.g.: "Then with heavy morning sails she to her Achilles with a list of feet."

It is difficult however to find obvious faults or very positive virtues in this version, which causes the reader neither enthusiasm nor positively satisfy. Compared prose for prose, it is Neil's prose more so than Lee's, Lee's, of course, one poetic, nor nor less archaic. It does not flow any more freely. It is often the same size of sentence.\[...\]
brief section for comparison, Sarpedon's speech to

Claudus:

"Ah, friend, if once escaped from this battle
we were forever to be voiceless and mortal, neither
should I send thee into battle. Born in sin glory;
better not--for in any case fate of death beset us,
fates past counting, which no mortal may escape or
avoid--nor let us so foolishly, whether we shall give
glory to another or another to us." 346

Of both these versions it might be said that what
they sometimes lack is the power and fury of Homer, which
can perhaps only be suggested by the emotional intensity
of poetry. In Achilles' taunting words to Achilas,
for instance, Lauv, Leak and Mcr, and the two both begin,
"Ah, no," which may be a sense to render. In Homer's
500., but certainly does not our verse break as much
in English speech.

"Ah, no, thou cloaked in sheer splendor, son of
crafty god, no shall my voice of the dance
be heard in the mighty with a wanton laugh
or jovial, or to stand with stone
or continue --

"Ah, no, thou cloaked in sheer splendor, son of
crafty god, no shall my voice of the dance
be heard in the mighty with a wanton laugh
or jovial, or to stand with stone
or continue --

346 "Ah, friend, if once escaped from this battle
we were forever to be voiceless and mortal, neither
should I send thee into battle. Born in sin glory;
better not--for in any case fate of death beset us,
fates past counting, which no mortal may escape or
avoid--nor let us so foolishly, whether we shall give
glory to another or another to us."

347 I, 10-11; "--".
Compare with these Hewlett's words in the same passages which sound as if they were spat out of clenched tooth, by a man bristling with rage:

"Blazoned in sheenlessness, thou roam in ruin, How say a Great Lord thou with my heart
Either to a rob or worse with heart thy war?"

"Drunken and do-faced! in seat like a door,
The never yet did'st thou cast for the war
Among thy folk, nor yet lay ambuscade
With the chief of 'Illas--that were dealt to the public

Readers for prose a translation in modern English prose will choose diction in preference to mine as interpreter. Some who like to be taken with an oracular and poetic flavor will be as well satisfied with this:

Let, and 'good' version. To every ready buyer who knows even a little Greek, a cup; and--not too much beyond the

ἐντέθης εξελάθει: παραδάγγας τρεῖς

of 'reach out', and when it's time to read, I'm sure we shall all like it. For, as always, the best is brought out in the seeming reproduction of it, not in the verbal prose, and the

paradigm of 'reach out' is in the English prose, and the
inherent in even the best prose translation by providing the music and the emotional effect of poetry. By a sort of mental osmosis the meaning of the Greek words actually comes back to mind as is required even, and for this type of reader for whom the "Loeb Classical Library" was largely designed it is admirably suited. Colleges, universities, and large public libraries should provide this translation because such readers, all too rare in number in this country, need to be encouraged. Smaller libraries with inadequate funds must be content with the other translations which serve their purpose adequately in many less expensive editions.
THE I.I.D.

Partial and Abridged Translations

74. WALTERS

The Books of Homer's Iliad, translated out of LATIN, ... 
Written, 'Humphrey L'Estrange, 1682, 12o. pp., 18 s.

75. THE SAV.

Reproduced by photostat from the original in the Library, San Marino, California, etc.

This reproduction is the finest known because it was the first published in this condition of Homer. The volume is篇: 120 pages, with engraved title page, and one ruled line for each book and consecutive initial capitals. The verses are not numbered and there are no notes, etc. It is "Aenea Solis Archievii" addressed to Lord Cecil. The title, is on an oval, 5 x 6 inches, and the lettering and

---

340 included 5. The same page with the different translation at the bottom, and with the word "because" on the top, etc., in the text.
method. He was encouraged to go forward with the work (begun twenty years earlier) by Horaeus Ascham "a very
good Grecian and a familiar acquaintance of Homer." His
frankness disarms criticism, when he says—

"I have my wars at second hand, as I learned out of
Greeces, because I am not able to travail so
farr for them, nor understand their language...
I have with a most contorted mind ende like...
All, but case they do dislike, on which?

The French version, which he does not name, is that
of Fumus Salut, of which Professor Lettre notes:—
"Salus's version is clean and creative, but Hall's version
bolsters it up and vulgarizes it by the attempt to give
enormous vividness to the diction."

Vivacity, the true hallmark of a translation, and a very
rare quality, as well as considerably an idiosyncrasy of its
long locution. The colloquialism is not in evidence in
such scenes as the entrance with the horses, the
even in those the expression is rather stilted than impresive:—

"Dee, I do so wish we was <...> I am not
shit, but I am satisfied, for we was <...> shit
But for that to (I say) we was <...> shit,

Oh, Predict A. on. <...>
I so much need in spite of you do still continue
close, so rather for your kindness sake, I wish to have
promised any thing at all, it's so unfair you are,
and you is known, they should not come here as well.
So sit you home, and talk no more so senseless and
foolishly,
Least moved I, with both my sisters I give you hurr-
ing lines,
and in sad sort as no one here can save you from
such knowledge as this is the mask of andromache' lover
is a travesty of honor:--

"What, shall I see my poor old age, or shall it seek
out, and I tell all it dead; " and matric
place."

Frequently the French influence is seen in the word used:
They mean not well remarked thus, to play at lute,
and they are old. She pleased we shall find the,
and there are any at long list all of them. It has a
trivial tone, the sort is of never anything, in excl-
idence only at present.

86. 

\[
\text{value of } \frac{2}{\pi}, \quad \frac{\pi}{2} \]
the Creek in judgment of his best Commentaries
by George Chapman, Gent. printed by John Windt,
and are to be sold at the sign of the Cross
near ye Paul's Church, 1596, 155 pp., 16 c.

This, Chapman's "First essay of Socinus Creek
Nectar," is a small quarto, clearly printed in italics and
dedicated to the Earl of Essex. 356 The translation differs
in details from the one later included in the complete
Iliad, but the interesting "Note to the Reader" usually
prefaced to all later editions first appeared here. The
books included are I-II, VII-XI.

Bound in with this volume 357 is another small quarto
with unnumbered pages, printed in the same year, 1596;
under the title: "Helles Pia mit Er beleibtes Book of Homer's Iliodes. This product, which is very
rare, is interesting chiefly for its additional praise
addressed "to the University," and begins "you are
not everybody," and goes on to the praise of "this book
and in such diludence of his criticks that one wille not
hesitate to join their ranks. Who in all this need be
scorns:"

---

357 In "First essay of Socinus Creek Nectar," 1596.
the frontless detusions of some stupid igno-
orous fool, no more knowing in the their own
beastly ends, and I ever (to my knowledge) lost
from their sight, whisper behind vilfuly: of
my translations, out of the French afflicting them
... nor by other fresh fry, but fly in their
foolish gills; nothing so much weighed as the
barking of mice, or hissing lizards: the vile
to think of our sacred honor, or set their profane
feet within their lives' length on this thresh.

Then continuing in defence of his nation:—

for shall one audacity? — All in excess of what
proportion soever their strength laps affect;
unless it be in these complete; into which I
have hastily translated the third they shall
never be to know as much with; in my beloved,
cannon, canons, or with the known nation
spirit; how they shall until? — I assure

This brief specimen of translation was in dissyllabic
couplets, to Sir Chappan afterward, but
the remainder of the third was finished in the fourteen
syllabled line in which the 
 Len T. I . appeared.

77. CHAPMAN

In the period of its life: he considered accord-
ing to the speech. Only one line is
1602 or 1603, 10 p. A. M.

This volume like is工作机制 is elapsed, closed.
in italics, not very well leaded, but it boasts wider margins and is more elaborately ornamented than the earlier editions, with artistic head 'n' tail pieces, initial letters, etc. The title page b. Tillinghast, Sculptor, is the one so frequently reproduced. The books which now appeared for the first time were III–VI and XII, and Books I–II were practically rewritten, so numerous were the revisions of the earlier versions (1593, 1610). Chapman's next publication was the completed Iliad in the folio of 1613 (?) which reproduced the title page of the 1610 issue with slight verbal changes, and it is the text of this edition which is the basis for the modern reprints.

76. 1700

"The first Book of Homer's Iliad" in

203

1790

7. "The First Book of Homer's Iliad" in

the Iliad
however has the faults of Pope's, because he could not resist the inclination to elaborate his original, destroying its simplicity and making it rhetorical. Such an additional touch as Pope's suggestion that Minerva will embosom the sad tale of Troy on a foreign hearth is unnatural and nowhere suggested in Homer.

"I see, I see then in that fatal hour,
Subjected to the victor's cruel power;
Led hence a slave to some insulting sword,
Defiled, and trodden on a foreign land;
A spectacle in hopes, at the close,
Graceless with Trojan Miles: Grecian soon." 361

In the next book Arian frequently echoes Homer's words as can easily be seen in comparing phrases taken from the opening lines of both:—

_Achilles' hand_ with resounding address (Iliad)
The word of Rehoboam, O thou, resound (I Kings)

Their lives to those and valiant gave (Chap. II)
Their lives a prey to those and valiant took (I Chron.)

Retwist Achilles, King a son, and build, and build a g i g i g i  (Chap. III)

Retwist Achilles' heart, an inward building. (Chap. IV)

---

_360_ It is "Achilles' hand" (L. 364; _III_, 100) with the _address_ addressed. 
_361_ The word of Rehoboam, O thou, resound (I Kings, 12).
_362_ Their lives to those and valiant gave (II, 2).
_363_ Their lives a prey to those and valiant took (I Chron. IV, 16).
_364_ Retwist Achilles, King a son, and build, and build a (III, 100).
_365_ Retwist Achilles' heart, an inward building (IV, 16).
In wrathful speeches Dryden's habit of descriptive commentary rather than direct epithet deprives the versés of half their application, e.g.:

"Tongue-valiant hero, vaunter of thy right
In threats the foremost, but the lie in sight."

lacks all the bitter force of Homer's

"Fire-bronze don'st we, door bent out." 332

Even Pope is better here, with his

"O monster! sink'd in insolence and fear,
Then doth in falsehood, but in heart a door."

Nor is Dryden above vulgarizing his author in touches which are entirely out of key. Homer says that love too rest to his rest and sweet sleep came upon him; and Pope has bestirred him but Dryden pictures him: "The soul for joy:

...Te bland'ning god
Let him withdraw to rest, and let it last;
His swiftness 'twas to rendreful sleep,' up fold;
And June lay undisturbed by his side."

so also when the Naiads sought to sport with the
Apollo with lilies and bowls; when the clear maiden,
Dryden will have the maiden, and the soul unrose away
and unrest:

...
Holy Debauch! Till Day to Night they bring,
With Stags and Feasts to the Bowser King.
At Sun-set to their Ships they make return,
And shore secure on Decks, till rose tom. 364
or he will shroud in a punning melancholy, as when
That's advised nobility to abstain from sight—
"For yesterday the Court of Venus with Love,
Romov'd: 'Tis dead Vacation now above." 365

Later opinion has not always endorsed Pope's generous
praise: "It is a great loss to the poetical world that Mr.
Dryden did not live to translate the Iliad." 366 Dryden
himself said that Homer was more according to his genius
than Virgil, 367 but in this specimen he does not seem to
have equalled his success with the Roman poet.

33. further

Translators of the Iliad.

18 pp., 8vo., etc.

His little pamphlet, privately printed by the author,

364 I, 776-886 (p. 7).
365 I, 418 (p. 77).
366 Preface to the Iliad (1847 p.), vol. 1.
367 Preface to the Iliad, p. 20, 3-4, 5, 6, 7, 8, 9, 10, 11, 12, 13.

368
E. C. Hewtrey, consisted of two brief excerpts from the Iliad in Greek and in English: hexameters and a fragment from the War Song of Kallinos of Ephesus. The passages from the Iliad are "Iol蒽 on the Walls of Troy" (III, 234-244), and "The Parting of Hector and Andromache" (VI, 304-307), eighteen lines in all. They were never officially published though the ten lines in which Helen describes her brothers were included in a volume of specimen translations which appeared later. In the brief extracts the translator has succeeded in imitating one aspect, viz. the tripping effect of Homer's dactylic verse:

"Clearly the wail of the dead will soon of
Known to us well are the shoes of all: Their m. I remember."

They are included here only for their chronological interest as the earliest known example in English of the classical Homeric measure.

---

566 Muller and the Scientific History of Egypt, of, etc., by various hand. (London, 1891).
81. ARNOLD

Matthew Arnold did not publish any separate translation of Homer, and the hexameter lines quoted over his name are taken from the examples scattered through his well known essay. In spite of his belief in the classical metre his own experiments are not such as to recommend it, for his lines often proceed at a jolting-trot which is painful to the reader. It is only fair to add however that they were probably written not as perfect specimens of their kind, but merely to show how certain specific faults of Dr. Newman's could be avoided.

82. GLADSTONE

Extracts from the Iliad in Translations


This small volume privately printed in a limited edition "in a friendly neighbourly manner" seems to be the only published collection of Lytton's or Gladstone's translations, although from his wide collecting at the Homeric question which included so many lines, his version as well as in opinion was esteemed by contemporaries.

370 I brought down "Our English Works," and placed it in the library.
In addition to poems translated by both authors from the Latin, Italian and German, the volume includes seven passages from the Iliad and one from the Odyssey by Mr. Gladstone. The excerpts are generally brief, being renderings of famous lines such as the "Descent of Apollo, The Rose of Medes," or "The Voice of Xanthus," with the Greek text on the opposite page.

The translations which are not specially notable in an age of an ever advancing gentleman seem to have tried his hand at Homer, one in verses of various lengths, the lines being generally in pairs or alternately. Occasionally in the verse poems the scheme varies as in the following, which is its final complete and is Scott's Earthen rather than the Iliad.

"As when the billow on the sea
With slow and silent roar
Sweeps off the even north-westerly blast
Against the sounding shore;
First on the wind is felt its crest,
Then bursts upon the breast,
Or with proud and violent outburst,
Long headlong it surges east,
It's iron, its voice is loud,
Its silver foam is vast;

..."
So, stern and thick, the Danaan kings
led soldiers marched to war.
Each leader gave his men the word,
Each warrior dealt in silence heard;
So mute they marched, they could not ask
They were a race or speaking men;
And as they stroph, in martial might,
Their flickering arms shot back the light.

83. GREEN

The Iliad of Homer with a verse translation
by W. C. Green, Volume I, Book 1-17. London,
Longmans and Co., 1884, 537 pp., 18⅛ cm.

Until the appearance of the "Loeb Classical Library"
fifty years later, this edition had the distinction of
being the only English translation of the Iliad printed
opposite the Greek text. Apparently this feature was not
enough however to justify its existence for the second
volume never appeared.

The edition has the general appearance of a textbook
and would seem to have been intended for students, although
it is not provided with notes, but with critical, or any
indication of the source of the verse. The Greek
verses are numbered but the metrical are not.

372 IV, 223-243 (p. 72).

373 The chief conclusion of this chapter is the summary
of Homer's Iliad, ... the translation of the Iliad of Homer,
introduction, and notes, cover the volume, and other go in.
The translation is in blank verse of uneven rhythmic quality. It reads like a weaker rendering of Derby or Bryant, less poetic, more literal and more pedantic than either but still related to the family. The necessity of bringing the English verse within the compass of the opposite page of Greek, while using a shorter line necessitates close translation. There is little specific fault to be found with it. Compared with the text and with other close versions it is seen to be in general, a neat and skillful piece of work but its dead level of monotony is tiring to read in long stretches. In moving passages the reader remains unmoved, though it is difficult to find specific reason for this stolidity. The translator was a master at Rugby and doubtless a scholar, but he was not a poet, for poetry produces an effect on the reader's emotions which this long tale in verse does not, perhaps because it is full of the conventional phrases thought proper to poetry. The best example of this hackneyed form of expression is the echo of an old Scots ballad, used with incongruous effect to describe Helen:—

   And aye she let the tear doon fall.

   The pearly tear down fall. 374

374 III, 142. "And aye she let the tear doon fa'
   For Jock o'Fazeldean."
This experiment is likewise interesting because of the man who wrote it, an eminent translator and a skillful poet, though he is less successful here than in his Theocritus. The first two books are translated in blank verse, to which is added a specimen in hexameters (I, 1-130).

The blank verse is workmanlike but not inspired.

This has been better done many times before:

So prayed he, and Apollo heard his prayer.
Yea from Olympus' heights he got him down,
Wrath in his soul; upon his shoulder hung,
The bow, and cuiver covered all around.
Rang on the shoulder of the angry god
The arrows, as he stirred him: on he came
Like' night: and by the ships he sate him down.
Twanged with a terrible twang the silver bow
As he sent forth one shaft. And first of all
He visited the mules and swift-paced dogs:
Next at their own flesh leveling his keen dart
Smote, and for aye burned on the thick-strown pyres
of slain.375

There are occasional awkward combinations of consonants, such as

So all else--gods and charioted chiefs--
Slept the night through.376

375 I, 43-52 (55-65).
376 II, 1-2.
nor is the attempt to reproduce Homer's πολυφλοισβοίο


The noise was as the noise of boisterous seas,
That break on some broad beach, and ocean howls. 377
The specimen translated in hexameters is, like most of
the attempts in this measure, monotonous and in no
particular noteworthy:

Sing, 0 daughter of heaven, of Peleus' son, of Achilles,
Him whose terrible wrath brought thousand woes on Achaia.
Many a stalwart soul did it hurl untimely to Hades,
Souls of the heroes of old; and their bones lay strown
on the sea-sands,
Prey to the vulture and dog. Yet was Zeus fulfilling a
purpose;
Since that far-off day, when in hot strife parted assunder
Atreus' sceptred son, and the choic'n of heaven, Achilles. 378

85. CUMMINGS 1910

The Iliad of Homer, translated into English
hexameter verse by Prentiss Cummings, an abridgment which includes all the main story and the
most celebrated passages... Boston, Little Brown

In format and appearance this is a pleasing and some-
what popular book, bound in red cloth stamped in gold,
clearly printed, with wide margins, on paper that is strong

377 II, 209-210 (227-228).
378 I, 1-7.
and opaque but not too thick. The long hexameter line is in its last two words regularly run over, which results in wide spacing for the bulk of the line. The verses are not numbered and the edition is obviously intended for the general reader who knows little or nothing of Homer and apparently could not be expected to read him entire "for the Iliad is much too long to suit modern taste."\textsuperscript{379} The notes, addressed to this same average reader, are decidedly elementary, explaining the characters in the story, the mythology and the meaning of epithets.

The abridgment, which comprises about half the poem, is based upon an ingenious theory of authorship divided among three successive poets; according to this theory as stated by the translator the original lay, "The Wrath of Achilles" consisted of the relevant portions of six books, now scattered between I-XXII. The characteristics, style and interpretations of the second and third Homer are then fully discussed. This third poet, e.g. had a sense of humor, was fond of anecdotes, interested in women. His

\textsuperscript{379} Preface, p. v.

\textsuperscript{380} Introduction, pp. x-xviii.
portions deal with women and are addressed to them, hence the emphasis on tales of miraculous births, magic, healing, the sex relations of the Gods etc. which "interested the first Homer not at all."

On the basis of this theory the translator claims to have included all of the original Homer, practically all that is attributed to the second Homer and "the best of the third Homer's work."381

The portions supposed to have been written by each are listed in the introduction, but there is no clear indication in the text itself of the passages omitted, e.g. Books II-V are telescoped with no sign of separate identity or of the amount cut.

The hexameters of this translation, though sometimes monotonous in their lack of variety, are more successful than many other attempts to wield this metre which seems in English so unwieldy.

Sing, 0 goddess, the song that tells of the wrath of Achilles—Wrath to Achaians accursed, and fraught with sorrows unnumbered:

Many a mighty soul to Hades it hurried untimely
Many a hero dead was prey to dogs, and a banquet Fed to the birds of air,—but the will of Zeus was accomplished,—

381 Introduction, p. xx.
Take up the song where first that great twain parted
in quarrel,
Even Atreides, of heroes the lord, and Achilles, the
godlike. 382

This is a fair reproduction of Homer and the following
verses have the sustained roll which is inseparable from
the classical hexameter, but they seem to lack entirely
the variety which in Homer is like a rippling surface
above a strong rhythmic undertow.

Thus he said and their homesick hearts were stirred
with a longing,
All of them, saving the chiefs who had heard his words
in council.
Wild as Icarian Seas by cross-winds swept in a tempest,
So their longing was wild, but strong as the billows of
ocean.
Yet, as when west winds steadily blow o'er a ripening
grainfield,
Rushing with furious blast, and the ears bend one way
before it,
So to one purpose the people were bent, raised a shout
of approval,
Then made a dash for the ships; and the dust flew under
their footsteps. 383

This translation, designed largely, if not entirely,
for the general reader is not likely to hold his attention.
384

Half the introduction deals with the problems and

382 I, 1-7 (p. 1).
383 II, 142-151 (p. 51).
384 Pp. xxiv-xliv.
possibilities of the hexameter on the theory that English prosody is based on quantity as well as accent. The discussion is interesting to students but will be skipped by the average reader.

86. BRIDGES 1913


As its title implies this brief collection is interesting chiefly as a metrical experiment. The author has printed the Greek text of a single passage (XXIV, 339-660) opposite a collection of various translations of successive lines, so that the whole produces a composite English version in different metres. The translator's name and date are given for each section and an alphabetical list at the end notes the metrical style of each. Translations in hexameters predominate though other verse measures are represented and there are a few in prose.

Mr. Bridges' own effort is in the classical metre, which he advocates for Homeric translation, but like most of such attempts it does not seem to the reader wholly successful. For reasons which are too complicated to be discussed here the English hexameter lacks the smoothly cumulative roll of the Greek and many of the lines sound
not unlike prose cut off in regular lengths, e.g. these
of Mr. Bridges':--

As when a man whom spite of fate hath curs'd in his
own land
For homicide, that he fleeth abroad and seeketh asylum
With some lord, and they that see him are fill'd with
amazement,
Ev'n so now Achilles was amaz'd as he saw Priam enter,
And the men all wer' amaz'd, and lookt upon each other
in turn.

87. MARVIN AND STAWELL

The Story of the Iliad retold by F. S. Marvin,
R. J. G. Mayor and F. M. Stawell. London, J. M.
Dent & Sons. New York, E. P. Dutton etc. m.d.
224 pp., 15 cm. (King's Treasuries of Literature)
$0.60; 1/4.

This edition is here included because it is the only
abridged retelling of the story worthy of the name of
translation.

In format it is a bit small for library use (being
similar to the "Temple Classics") but its cheapness makes
it desirable for public library duplication (even if it
is to disappear). The print is clear and the margins
adequate, the paper fair in quality though the registering
is not perfect. The illustrations, which are line drawings
and reproductions on plates from vase paintings, are

385 XXIV, 480-485.
expressive in their thoroughly Greek character. Title page and frontispiece are engraved, with a portrait of Achilles taken from an ancient sarcophagus. The appearance of the volume is successfully designed to attract the reader.

The introduction is excellent for the average citizen who knows nothing of Homer, giving in readable form the conclusions of reliable scholarship on the historical development of the stories. There is also an Appendix on the question of Homeric authorship and a "Pronouncing List of Proper Names." The volume is obviously not designed for scholars or students but for the popular reader whose needs are anticipated with judgment.

This translation may well be recommended to public libraries for purposes of adult education for several reasons. Although it does not profess to be more than "a shortened and simplified version designed in the first instance for children," the diction is neither childish nor oversimplified. The story has been cut with definite purpose and the omissions indicated with scholarly accuracy. The authors share the opinion of many scholars

386 Appendix, p. 213.
387 These are listed in the appendix and consist of II (The Catalogue of Ships); VII, VIII, IX (The greater part); X (night raid on the Trojan camp); XIII, XIV, XV (a digression comparatively flat) and various shorter passages recognized as additions or interpolations. The exact references, by book and verse, to the extracts on which the translation is based are listed in the note on pp. 218-220.
that "several poets have worked on the main theme of the Iliad, sometimes enriching but more often weakening and obscuring the outlines of the first great plot." All the essentials of this plot are retained and in the passages included the translation is close, the only omissions being repeated epithets. In length it is less than half the Lang, Leaf and Myers' version and while it in no sense rivals that one, for adults or young people who might not read the whole, it will provide some understanding of Greek life and thought, some mental picture of the scope and character of the epic story.

The quality of the translation can best be shown by quoting familiar passages already cited in other versions, e.g.—

And when the old man heard this he was afraid, and went away silently along the shore by the thundering sea, praying to Apollo for vengeance. And Apollo heard and came down from the peaks of Olympus with anger in his heart. His bow and quiver were at his back, and the arrows clanged upon his shoulders, and his coming was like the coming of the night. He took his post above the fleet and let his arrows fly. First he smote the mules and the dogs, and then the men themselves; and the funeral pyres kept blazing for the dead.\n
388 Appendix, p. 214.
389 I, 45-53 (p. 12).
"I was not with you when you died; you could not give me your hand and say dear words to me, that I should have kept in my heart day and night through all my grief."390

And Hector held out his arms to take his boy. But the child cried and shrank back to his nurse's breast, frightened at all the armour and the great nodding horse-hair crest. His father and mother laughed aloud, and Hector lifted the glittering helmet from his head and laid it on the ground, and then he took his darling son and kissed him and danced him in his arms, praying to the Gods:

"Grant that my son may one day be as I, a leader and a prince among the Trojans! And may the people say as he comes back from the war, 'He is a better man than his father.' And may he slay the foeman and bring home bloody spoils to gladden his mother's heart."

Then he put the child in its mother's arms and she took him to her fragrant bosom, smiling through her tears. Her husband's heart filled with pity, and he put his arm round her and said: "Dear one, do not grieve too much. No man can escape his doom, be it good or evil, when once the hour has come. And now you must go home, and see to your own work and bid the maidens ply their tasks, and we men must do the work of war."

So he took up his helmet again, and Andromache went home, turning back again and again, and shedding heavy tears. And when she came among her women they filled the house with weeping. For they felt that Hector would never come back alive, and they mourned him as though he were already slain.391

390 XXIV, 743-745 (p. 222).
391 VI, 466-502 (p. 73).
The Wrath of Achilles. Translated from Iliad into quantitative hexameters by George Ernle. London, Humphrey Milford, Oxford University Press. 1922, 135 pp., 23 cm.

Reprinted 1928. 10/net; $3.50.

This version is of interest chiefly to poets and to students of prosody. It is included here as a step forward in the series of hexameter experiments.

In format it is a handsome volume, with clear type, fine paper, wide margins and strong binding. In a long and scholarly preface (pp. 5-17) the author analyzes the various English metres, claiming that the difference between his quantitative hexameters and Longfellow's accentual ones is that the former are accentual only in the sense in which blank verse is, viz. the stress may fall on the accented foot or it may not.

A serious fault in the make up of the book is the absence of any indication of the source of each passage. The English verses are numbered but without reference to the Greek text. The Contents is as follows:

I The Quarrel (I, 1-536), 524 vv. in English.
II The Embassy to Achilles (IX, 1-718), 620 vv. in English.
III The Arming of Patroclus (XVI, 1-277), 277 vv. in English.
IV The Grief of Achilles (XVIII, 1-242), 231 vv. in English.
V Achilles Goes Forth to Battle (XIX, 1-44), 333 vv. in English.
The compression in the English verse is achieved by brevity of statement, and the omission of epithets and repetitious half lines.

The translation is straightforward, modern, even colloquial in style, e.g. when Achilles remarks to Agamemnon, announcing his return to the battle:—

"I have a notion That many knees are shortly to find rest mightily welcome." 392

or to Iris when she summons him before his armor is ready:—

"Nobody owns any arms which fit me, that I am aware of." 393

Sometimes there is scarcely enough rhythm to carry the sense of verse, as when Achilles laments his helplessness:—

"No matter, let me perish. My friend died early as I do. Neither did I succour him. Patroclus died in a distant Country. Yet I came not to his aid when he needed assistance." 394

Against those who maintain that the English hexameter is a slow creeping worm, occasional lines like these produce an effect of speed:—

So from amongst the vessels their flaming fiery helm-crests
Danced along in myriads to the fight—so thickly the bucklers
Pour'd along and the hammer'd breast plates and lances of ash-wood,
Heaven was ablaze with glory—the wide earth laughing about them

392 XIX, 71-72 (p. 120).
393 XVIII, 192 (p. 112).
394 XVIII, 98-100 (p. 107).
With the flash and dazzle of their bronze; and deeply the ground shook
Under an army's trample. 395

There is a nervous energy in this metre and diction which if it cannot be described as essentially Homeric, lacking something of the smooth dignity and the poetic quality of Homer, is nevertheless in its virility eminently suited to many characteristic scenes in the Iliad. Achilles thus addresses his men before sending them out to fight under Patroclus:

"Now, men, look you remember today how bigly you boasted, while sitting at the vessels, while my wrath kept you inactive; how you set our enemies at naught, thus grumbling at me. Your mother must have rear'd you upon gall, cruel Achilles, keeping us in camp here, your comrades, eager for action. We'd better man the vessels and sail home unto Achaia straight, if your evil temper is always so to possess you."

Thus muttering together, you reproach'd me. Well, here is an action blazing— a most bloody one. You desired this—now you behold it."

On then, Myrmidones, and smite me the armies of Ilium." 396

But the style of the translation is seen at its best in those passages where pathos is intensified by simple human feeling. Here the words chosen are straightforward, sincere,

395 XIX, 361-364 (p. 132).
396 XVI, 200-210 (p. 96).
never grandiloquent, and follow each other naturally in verse which does not hamper them. Thus Achilles, to himself, in his loneliness:--

"How many times, sweet comrade, who had so awful an ending,
Have you set out dinner in this tent and laid me the table
Cheerfully and readily on fight days when the Achaeans Arm'd for a fierce encounter against horse-tamers of Ilium!
Now you repose bloody on your bier; and yonder the viands
Wait me, yet I cannot eat; and wine would choke me to drink it,
Thinking of how I've lost you." 397

This is not great poetry nor one of the notable translations of the Iliad, but within the limits of his experiment the author has achieved a greater measure of success with a difficult metre than any of his predecessors and his work will be a useful guide for a better poet to come.

89. LOCOCK


This is an attractive little volume which public libraries should have as bait for unacquainted readers of ancient classics. It is well printed on excellent paper,
with a pleasant page which tempts the eye. The selections chosen include many of the most famous and vivid passages. While they are too brief to give the collection any great value as a translation of the Iliad for reading, they are nevertheless interesting as a successful metrical experiment. It is through many such experiments that a medium is evolved and it may well be that the best English verse translation of Homer will be in this sense the work of many men.

The present effort represents about 1425 verses of the original, about equal in quantity to two whole books, but the selections are scattered throughout the poem, seldom more than two from one book, but something from each one.

The metre, according to the author, is 'the so-called free heroic, used by Keats in Endymion and perfected by Shelley in Epipsychidion, in other words a species of blank verse with the rhymes—not emphatic—thrown in. Couplets are studiously avoided, and triplets excluded.'

The verse reads with a strong undercurrent of rhythm and the unobtrusive rhymes provide melody while a number of run over lines give speed and prevent monotony. The

398 Preface, p. 5.
translation is close and yet flows with the ease of the pentameter which seems always the natural rhythm for English speech. It has a speed which is generally lacking in the verse of longer lines.

Then came the hosts together on the field, And brazen spear met spear, and shield on shield Crashed, and the breasts plates rang, and cries of pain Mingled with shouts of triumph as the slain fell, and the earth ran red. And like the din When wintry torrents bound for one ravine Come racing down the mountain side to find Their chasm of roaring water,—and the hind Upon the hill-top hears the sound afar— So clashed their legions as they went to war With all its noise and travail.

But its pace can readily be weighed to fit the sense and to do this the author often uses half lines effectively:—

But when again Serenely striding down the ranks of men Hector they saw,—then feared they, and their hearts sank to their feet.400

Or the line can dance upon occasion:—

And now to the floor Ripples the rain of lightly twinkling feet.401

This tripping quality in the Greek dactyls is not often so well imitated in English.

Vividly etched scenes are achieved by compression of phrases, as when Andromache heard a far off wail:—

399 IV, 446-456.
400 XV, 279-280.
401 XVIII, 599.
Then like a maenad from the house she fled
Cruising at heart with fear: behind her sped
Her handmaidens—Up the great tower she went,
And gazing from the wall's high battlement,
Hemmed in the press of men, there, on the plain,
She saw the body of her husband slain
Drawn at the horses' heels in cruel wise.402

This is a translation to be enjoyed while reading a
complete prose version when the longing for the poetry
itself comes upon you suddenly. It is to be hoped that
the work will be continued and completed.

90. CLARK

A Study of the Iliad in Translation, by
Frank Lowry Clark. Chicago, The University
Press, 1927, 352 pp., 22 cm. $3.00

This is a book for students rather than readers, and
its format is appropriately strong. Paper, print and
buckram binding are of serviceable quality. The analysis
of the poem is in outline form for purposes of literary
study.

The only unique feature of the translation is its
division into lines corresponding with the original text,
so that although it is written in prose, it has the visual
effect of free verse. The only possible usefulness of this

402 XXII, 460-465.
device is its convenience in locating exact lines, while reading a literal prose version, and as such it might be recommended to youthful students struggling with the aorist.

The translation includes only "the significant portions," i.e. "those portions of special interest either for their own inherent beauty or for the use which has been made of them by English poets or for both reasons."403 In order to make a connected whole, the author has written introductions to the various books and connected the translated passages with a thread of narrative. The objection to this method has already been stated with reference to the work of W. L. Collins404 but it is only fair to add that Professor Clark includes a greater proportion of translation, that he is scrupulously accurate in indicating these portions and that his narrative is in itself not unreadable. But no one unacquainted with the Iliad and introduced to such a version would ever realize its greatness and the defenseless reader should be protected from all such dilutions, for the glory is gone out of

403 Preface

404 Item 55 in this list.
Homer's words, and they are become plain prose indeed.

Compare

"He seized me by the foot and hurled me from his wondrous threshold--
And all day long I was borne along, and with the setting sun,
Fell on Lemnos, and little breath was left in me.
Then the Sintian men cared for me after my fall." 405

with Milton's paraphrase of the same lines:--

And how he fell
From Heaven they fabled, thrown by angry Jove
Sheer o'er the crystal battlements; from morn
To noon he fell, from noon to dewy eve,
A summer's day; and with the setting sun
Dropt from the zenith, like a falling star
On Lemnos, the Aegean isle. 406

The difference between poetry and prose is sometimes intangible but strongly felt, and is something not measured in metrical feet. What is in Homer a picture becomes in Professor Clark's translation a plain statement:--

And she departed wild with pain; and terrible was her suffering.
Then wind-footed Iris, taking her by the hand, led her forth from the throng
Burdened with pain, her fair skin discolored with blood. 407

In Derby's verse it takes on color and life again:--

but ill at ease and sorely pain'd
The goddess fled: her, Iris, swift as wind,
Caught up and from the tumult bore away,
Weeping with pain, her fair skin stain'd with blood. 408

405 I, 591-594.
406 Paradise Lost, I, 740-745.
407 V, 352-354.
408 Ibid., Derby, 401-404.
This does not mean necessarily that verse may not be translated into prose, but that the prose if it is to convey any of the magic quality of the original must carry some of the emotional content inherent in poetry.

HEWLETT


This is a handsome de luxe edition, limited to 150 copies on hand made paper, bound in half-vellum. The Baskerville type and wide margins make a beautiful page. It is unfortunate that this, which is one of the most successful of all the attempts to render Homer in English verse, should have been uncompleted at its author's death, but even as half the Iliad it deserves a wider reading public and should be reprinted in a larger edition at a more reasonable price.

The preface by Mr. Lascelles Abercrombie is an interesting study of the problem of Homeric translation as Hewlett saw it, based on the fragmentary notes which the author had intended to use in writing his own preface. These are transcribed exactly, with sympathetic comments and elaboration by the editor.
The essential quality of this blank verse translation is its vigor. It is alive with the same overflowing, masculine vitality that is characteristic of the original and of Chapman's version, but of no other. Like Pope's it is a genuine English poem in the language of its day but, unlike the eighteenth century rendering, it is also close to the Greek, not with a servile literalness which includes every epithet, but accurate in all essentials and with nothing added.

As his prose writings indicate Hewlett was steeped in the diction of the old French romances, and the English of Malory, so that a certain archaism seemed natural to him and not a self-conscious adoption of the obsolete. Like Andrew Lang he was able to infuse the plainness of modern speech with the flavor of an older day without violating the sincerity of either.

His characters may alternate colloquial with archaic forms and each seem appropriate. Sarpedon says:

"Comrade, if you and I,
Safe out of this, should live, and never die,
Nor yet grow old, then would I lead the van
No more, nor send you out to wind renown
In battle. Yet tho' death in thousand shapes
Stand over us, 'tis not for us to avoid
Nor yet to flee. Let us go on, we two,
And yield renown, or win it for ourselves."

409 XII, 322-328 (p. 154).
which might have been said in 1914. But Achilles in his wrath:

"Drunken and dog-faced, hearted like a deer
Who never yet didst dare arm for the war
Among thy folk, nor yet lay ambuscade
With the chiefs of Hellas--that were death to thee!
Thy better way to range the far spread host
Snatching the store of him who counters thee,
Eater of men!" 410

After Andrew Lang and Hewlett no other translator succeeded in doing this up to the time of T. E. Shaw's Odyssey.

Suggestive of Shaw also is the gusto with which Hewlett fills every line having to do with ships and the sea, though this quality he shares too with Homer and Chapman, and many another island poet. There is a saltiness about this which is authentic:

The mast, they spread the white sails, and the wind
Fill'd the sail's belly; loud about the keel
Sang the blue wave the going of the ship;
And she sped thru' it, eating up the way. 411

Hewlett's translation is at its best in scenes of action, in the verbal quarrels and actual battles which make up the greater part of the Iliad. His angry warriors never deliver the smoothly fluent speeches of Derby or

410 I, 222-226 (p. 7).

411 I, 480-483 (p. 14).
Bryant or the polished phrases of Pope. Instead they hurl short angry words, jerked out between breathless pauses:--

"Aye, call me craven, thing of nought,
If what thou choose to bid me I obey!
Lay thy behest on others, not on me
Henceforth, for thee I think no more to heed.
And this thing more I tell thee; lay it to heart:
Not against thee or any will I raise
War for the girl's sake. Take thou her who gave her
But of my other store in my black ship,
Lay no hand on it, to take against my will.--
Or try it! and all these men shall see how soon
Thy black blood jerk forth round my spear."

So also in battle scenes the verse rings with a sound and fury which stirs the blood like the skirl of pipes, till it would seem sacrilege to analyze the sources of effect in the juxtaposition of vowels.

Then in one place they met, these hosts; then shields together rang, then spears dash'd in the might of bronze-clad men, and bossy targets hurtled together with great uproar. Triumph and wailing there were of men who slew and men who fell.

Rivers of blood upon the Earth, as when two winter floods out of the mountains pour to waters meet and mingle furious tides of mighty springs in a deep gully, whose roar the shepherd hears far off among the hills--

Even so the roaring terror of battle join'd.

This is Homer himself, not trying to imitate the sound of Greek, but speaking in English, and still Homer.

412 I, 293-303 (p. 8).
413 IV, 446-456 (p. 69).
The Iliad of Homer, rendered in English hexameters by Alexander Falconer Murison... London, New York, etc. Longmans, Green and Co., 1933, vol. 1, Books I-XII. 255 pp., 22½ cm., 10/6; $3.50.

This is a book to tempt any reader:—light in the hand, with excellent paper and print, its wide margins setting off a square page which is pleasant to the eye. Every library should seek to replace the worn school editions of the classics which now too generally occupy its shelves, with editions of this type, both in prose and verse, in format which suggests a readable book.

Mr. Murison's translation is the latest attempt in the hexameter which he believes to be the only English metre capable of rendering Homer with reasonable success. In his hands the verse moves swiftly with a fine swinging rhythm, which is felt in reading aloud:—

Then Menelaos, valorous warrior, captured Adrestos, Caught him alive; for his steeds had taken scare and in terror were rushing Over the plain, when in tamarisk branches they got them entangled, Snapt short the pole of the curved car, and made straight for the city, Whither the rest were now pouring in flight, all stricken with terror, While he, Adrestos, rolled out of the car by the wheel and fell headlong; Prone in the dust on his face. 414

414 VI, 37-43.
But the problem of the hexameter in English has not yet been solved nor will be until, as Mr. Murison modestly suggests in his preface, it shall receive the analysis of poets. It may well be however that what it needs is less the conscious analysis than the inspired practice by poets, and to this end the numerous experiments of scholars will help in developing a flexible form.

93. MARRIS


An edition in simple but pleasing format designed to attract the general reader, this volume is clearly printed in well leaded type, with ample margins. The paper is thin but fairly opaque and smoothly finished. There are no notes and no introductory matter. The inclusive verse numbers with the running title refer to the Greek text.

The translation is faithful to the sense and close to the Greek line by line, though it gains in speed by omitting many repeated epithets, owing to the writer's belief that "the older translations are too mannered or too slow to gain modern readers." 415 His own vocabulary is in

415 Prefatory note.
general modern, at times colloquial and the blank verse moves easily within the structure of the normal English sentence. The tone is often conversational: Thus, of Paris:—

'Twas not that they were
disposed to hide him out of friendliness
(could one have seen him) for they hated him,
like black death— all of them. 416

or Hector says of Paris,

"How I wish
the earth would swallow him for good and all,
for the Olympian brought him up to be
a curse to Trojans and great hearted Priam
and Priam's sons. Could I but see him gone
down to the house of death, then I should feel
a load slipped from my heart." 417

The speed and ease of the verse can be felt throughout but are particularly noticeable in passages of tension. Andromache's first lament at the sight of Hector's body, is psychologically sound, as Homer almost invariably is, and the dramatic truth of this speech loses nothing save its melody in this translation. The disjointed utterance is there and yet the connection of ideas in her grief-stricken mind as brought out by the word order and emphasis is admirably clear and expressive.

416 III, 453-454 (p. 69).
417 VI, 280-287 (p. 134).
"So to his widowed mother he'll come crying, Astyanax, who on his father's knees
Once would eat only marrow and the fat
Of sheep; and when sleep took him and he tired
Of childish play, would drowse upon his bed
Within his nurse's arms tucked softly up,
His heart full of good things. But now that he
Has lost his father, he must suffer much,
Astyanax--the name the Trojans gave him
Because thou only couldst defend their gates
And lofty walls. But by the curving ships
Far from thy parents, shall the twisting worms
Devour thee when the dogs have had their fill,
Naked; and yet within thy halls are stored
Fine gracious garments wrought by women's hands.
But all these I will burn in blazing fire--
To thee no profit, since thou will not lie
In them--but for thine honour in the eyes
Of Trojan men and women."
So wept she; and the women moaned in answer.418

Occasionally a colloquially modern note is jarring.
Zeus's easy-running car, the no-man's land of war, the
good ships of the Achaeans.419 Slaughterous Hector is
an unfortunate choice in English; O God of Kicc, though
literally true, produces the wrong effect in a prayer to
Apollo; Xanthus, the fast-foot horse is awkward.420 But
these are all trifles not to be weighed in the balance
with so many passages which are inevitably right. Achilles

418 XXII, 4:7-515 (p. 504-505)
419 VIII, 433 (p. 175); 553 (p. 170); I, 11 (p. 1)
420 VI, 493 (p. 141); I, 39 (p. 9); IIIX, 407 (p. 277)
"How canst thou look for hearty loyalty
From any of the Achaians, on the march
Or in hot battle?"

which is clear and forcible. Every other translator has muffled the meaning by some such phrase as "to go on a journey or to fight." And the rest of the speech is equally emphatic in its emphasis:

"Hither came not I
To fight by reason of the Trojan spearmen:
Me had they done no wrong; they never drove
My cows nor horses off; they never spoiled
My harvest in rich Phthia, nurse of men,
Since in between lay many a barrier
Of shadowy mountains and resounding sea." 421

The translator has given to many of his English phrases the vivid quality of the original, as when Achilles says to the persuasive envoys of Agamemnon:--

"I do not want you too to sit
And coo at me from both sides. For I hate,
Hate like the gates of Hades, him who says
One thing; and hides another in his heart." 422

The felicity of this translation at its best is such that the English words have become a transparent medium.

Homer's arresting quality of vivid picturization is

421 I, 150-157 (p. 6).
422 IX, 311-313 (p. 191).
reproduced in words which by themselves possess no particular magic. But thus to use them, so that the reader is unaware of the means, conscious only of the thought and of the scene before his eyes is the true art of translation. The veritable thrill of reading Homer is in these lines, which make no effort to imitate his metre:—

Then into ocean dropped the sun's bright lamp Dragging black night across the bounteous earth. Loath were the Trojans that the light should fail, But welcome and thrice prayed for came the dark Of night to the Achaeeans.423

* * * *

But at the hour when morning-star appears To herald light upon the earth, the star Behind whom spreads the saffron-mantled Dawn Across the sea, the fire began to fade, The flame went out. The winds sped back again Unto their home across the Thracian sea Which surged and boiled and roared.424

This is an excellent verse translation, infinitely better than the same writer's Odyssey which preceded it by nine years. It will challenge comparison with Derby's and Bryant's, and is more vigorous than either though the verse is not always metrically as smooth as Bryant's. This is particularly noticeable in the catalogue of ships

423 XXIII, 226-230.

424 Cf. Bryant's translation of this same passage p.
with its difficult problem of handling so many personal names in a short line, but this technical weakness in one detail is overbalanced for the general reader by the swift and life-like quality of the whole poem. It could be dramatized with little or no change. It is effective when read aloud. The audience does not yawn.
THE ODYSSEY
Complete Translations

94. CHAPMAN 1614-1615


The first twelve books having appeared during the previous year, this first complete edition of the Odyssey was issued in 1615 with the same title page, in a volume uniform with the Iliad.

The reprints of the Odyssey are likewise uniform with the Iliad, as follows:

95. The Odysseys of Homer... with introduction and notes by Richard Hooper... London, J. A. Smith, 1857, 2 vols, 17 cm. (Library of Old Authors).

96. The same. 2d ed. London, Reeves and Turner, 1897.

---

1 Then the Odyssey has been issued in format uniform with the translator's Iliad the description of physical features will not be repeated.

2 Item 13 in this list.

3 Cf. item 13.
The editor points out that Chapman frequently wandered from his original and occasionally curtailed passages as well. This is not indicated however in the present edition, the aim being solely "to give the best possible text of Chapman for the general reader at a convenient price." This is further evidence of the need for a new critical edition of Chapman's works.


Chapman's translation of the Odyssey is not so well known as his Iliad and has been, perhaps with reason, less popular. Whether he was becoming weary of his task, or

---

4 Introduction, p. x.

5 Cf. item 16, note 62.

6 Cf. item 17.

7 Cf. item 18. At present the Odyssey only is available, and in lambskin binding. The cloth-bound volumes when in print are 2/6.

8 Coleridge is said to have preferred Chapman's Odyssey, (ed. of 1857), Intro., p. viii) but no doubt this is it should be added that Coleridge preferred the Odyssey itself to the Iliad (J. Payne Collier, ed. Coleridge's Seven Lectures on Shakespeare and Milton (London, 1851, p. xxxi)).
whether the theme was less congenial to his fiery spirit it is impossible to say, but the verse lacks the spontaneous, headlong fluency of his earlier translation. Otherwise its characteristic virtues and oddities are similar. The metre is a pentameter couplet instead of the long fourcouner of the Iliad, and though it is in some respects a more rapid metre and hence particularly suitable for a long tale, by the force of our mental associations it does not sound like Chapman. Yet there is all his commanding vigor in lines like these:—

Ulysses rested, and to Pallas pray'd:
"Hear me, of goat-kept Jove th' unconquer'd Maid!
Now thoroughly hear me; since, in all the time
Of all my wreck, my prayers could never climb
Thy far-off ears; when noisy Neptune toss'd
Upon his watery bristles my emboss'd
And rock-torn body. Hear yet now, and deign
I may of the Phaegian state obtain
Pity, and grace."

It is characteristic of the translation that five lines in the original become nine. The proportion is generally about double, though occasionally two will be expanded to twenty, not with the addition of extraneous ideas but apparently because the shorter line did not allow the translator sufficient room for his ebullient adjectives.

9 VI, 322-337 (p. 356. 1827 ed.).
There are pages of Chapman's *Odyssey* which seem rather hum-drum as read—a monotony which is not in the rhythm but in the spirit—a thing not readily illustrated in brief excerpts but strongly felt. The romantic glamor of the tale is lost. But no sooner is this conclusion set down than the slightly bored reader will come upon a passage so vivid in its detail that it seems as if author and reader alike were suddenly awakened by an emergency demanding action. Give Chapman a storm at sea and no one can outdo him. Thus, Poseidon returning from a carefree holiday among the Ethiopians, and finding Odysseus about to reach shore safely—

Frighted the seas up, snatch'd into his hand
His horrid trident, and aloft did toss
(Of all the winds) all storms he could engross,
All earth took into sea with clouds, grim Night,
Fell tumbling headlong from the cope of light,
The East and South winds justled in the air,
The violent Zephyr, and North-making fair,
Roll'd up the waves before them.  

Then follows this matchless picture of the hero "wrestling with Neptune" in "this horrid tempest." It is useless to pick flaws in such a translation. It must be read for the strength of its explicit detail in scenes like these,

10 V, 292-296 (p. 344):
in which it is filled with a truly Homeric atmosphere, despite all differences of language and metre.

This spoke, a huge wave took him by the head, And hurl'd him o'er-board; ship and all it laid Inverted quite amidst the waves, but he Far off from her sprawl'd, strown'd about the sea, His stern still holding, broken off, his mast Burst in the midst, so horrible a blast Of mix'd winds strook it. Sails and sail-yards fell Amongst the billows; and himself did dwell A long time under water; nor could get In haste his head out, wave with wave so met In his depression; and his garments too, Given by Calypso, gave him much to do, Hindering his swimming; yet he left not so His drenched vessel for the overthrow Of her nor him; but yet at length again, Rastling with Neptune, hold of her; and then Sat in her bulk, insulting over death, Which, with the salt stream prest to stop his breath, He scape, and gave the sea again to give To other men. His ship so strived to live, Floating at random, cuff'd from wave to wave. As you have seen the North-wind when he drave In autumn heaps of thorn-fed grasshoppers Hither and thither, one heap this way bear, Another that, and makes them often meet In his confused gales; so Ulysses' fleet The winds hurl'd up and down; now Boreas Toss'd it to Notus, Notus gave it pass To Eurus, Eurus Lephyr made pursue The horrid tennis.

But only those who feel strongly the charm of Chapman's doughty personality and the style which expresses it will read in search of those scenes.

11 V, 318-332 (p. 244).
Homer his Odyssey, translated, adorn'd with sculptures and illustrated with annotations by John Ogilby, London, printed by T. Roycroft, for the author, 1665, 358 pp., 40s. cm. 12

The same. Reprinted, 1669.

Ogilby's Odyssey is on the whole simpler, less prone to conceits than his Iliad, though even here he is given to such additions as this:

As thus he talk'd Sleep seiz'd him unawares
In golden chains, which cures Heart-eating Cares. 13

The translation is more monotonous than Chapman's, with fewer vivid scenes and little poetic fervor, but it is straightforward, clear and fairly accurate, with a diction and vocabulary much closer to modern English. Its characteristic tone is noticeable in the opening verses, and it seldom rises above this level:

That Prudent Heroc's wandring Muse, rehearse,
Who (Troy being Sack'd) coasting the Universe,
Saw many Cities, and their various Gods,
Much suffering toss'd by Storms in raging Floods,
His Friends Conducting to their native Coast;
But all in vain: for he his navy lost,
And they their Lives, prophaneely casting on
Herds Consecrated to the Glorious Sun; 14

---

12 Format uniform with Iliad (1661), 4to: 12.
13 XXIII, 343 (p. 431).
14 I, 1-8 (p. 1).
100. HOBBES


101. The same. Reprinted, 1677. 3d ed. 1696, 296 pp., 15 cm. and with the Iliad, Bohn, 1843.

Similar in typography to his Iliad of 1675, this edition is in fine print, with wide outer margins, but the inner so narrow that it almost disappears in re-binding. It was preceded by a briefer specimen: The Travels of Odysseus, whose success encouraged the author to continue.

The translation in iambic pentameter with alternate lines rhyming, is more effective than the same writer's Iliad, for his homely style is here less incongruous where Homer himself shows less of the grand manner. Such:

15 The Huntington Library copy of the 3d ed. (from the Bridgewater Library) is rebound in quarter-vellum, and the first letters of each line are no longer visible.

16 Item 154 in this list.
of the tale of Odysseus is domestic or technical, and while it deals with adventures, these are of the romantic rather than the heroic order. Hobbes' colloquial tone and homely phrase thus seem not inappropriate, as when Neptune, seeing Ulysses floating safely on his raft, conversationally:

Thus said unto himself, "What, what I finde While I in Ehtiopia have been The Gods about this man have chang'd their mindle."17 or Jupiter to Mercury:

"And Mercury," said he "Go you the while And tell the nymph Calypso what I say."18

Then Mercury to Calypso:

"For first, a horrible long journej; 'tis; And then no Town to bait at by the way."19

So also speaks Antinous to Telemachus, in homely vein. Homer said, "May the Son of Cronos never make thee king," but in Hobbes, the prayerful wish becomes casual:

The Gods (quoth he) have taught you a high strain of Language, and undaunted Rectory. But if their meaning were that you should reign Here, o'er us all, I should be very sore.20

17 V, 286-287 (265-264).
18 V, 29-30 (27-28).
19 V, 100-101 (29-30).
20 I, 384-386 (419-422).
Thus in spite of many forms now archaic and words which are obsolete, such as sprunk\textsuperscript{21} and cautelous,\textsuperscript{22} the rendering is unfettered and spirited with a surprisingly modern air. The feminine conversations seem particularly "in character." Thus Helen to Menelaus:--

"But shall I tell you what I think or no? I'll tell you true. I never yet saw one so like another man as this man is to Telemachus, Ulysses' only Son; whom, when with other Greeks to Ilium he went to fetch away this Monkey, me, By bloody War, he left a Child at home."\textsuperscript{23}

Or Penelope complains peevishly to Euryklea who wakes her with good news. The very tones of her voice are heard in this:--

"The Gods, Euryklea sure have made you mad. The Gods can wise men fools, and fools wise make. The Gods have done you hurt; more wit you had. You do me wrong, that know how little sleep I have enjoyed since he went to Troy. I never so well slept since, but still weep. And now you come to wake me with a toy!"

Whereupon in true feminine fashion

Then went she down, consulting in her heart Whether at distance it were best to try, Or else directly go unto the guest And there receive and kiss him presently.\textsuperscript{24}

\begin{itemize}
\item \textsuperscript{21} IX, 154 (151).
\item \textsuperscript{22} VI, 258 (244).
\item \textsuperscript{23} IV, 138-146 (141-147).
\item \textsuperscript{24} XXIII, 11-24 (14-20).
\end{itemize}
Hobbes' translation is not likely to be widely read. In poetic beauty it is not much if any better than his Iliad, but its faults are less glaring, and certain qualities of the story are retained, chiefly its human values, its matter of fact detail and a simple tang which is characteristic not of epics but of folk tales in all languages.

102. POPE


The same. [2nd ed.] 1725-1726, 5 vols., 31 cm.

Corresponding in format to the Iliad of 1720-1721, this Odyssey was part of Pope's original subscription edition. Volume one contains an introduction (pp. i-xxxiii) "A General View of the Epic Poem Extracted from Bossu," and volume five has bound in at the end, with

25 The size of these volumes varies considerably. The copy in the New York Public Library is 16 cm.; the Huntington Library has two copies which are 31 cm. All three are called first editions. As Lowndes says of the Iliad, it is probable that copies of the second edition were cut down and passed off as the first. The five volumes are frequently bound in three.

26 Item 24 in this list.
separate paging, "Homer's Battle of the Frogs and Mice," translated by T. Parnell, corrected by Pope (pp. 1-24).

Apparently Pope was weary of his labors and not only used these additions to round out the work, but employed Elijah Fenton and William Broome to do much of the actual translation, which however he then corrected, so that there is no perceptible difference in the style of the various portions. The share of each of the collaborators is indicated in the "Conclusion to the Notes" written by Broome at the close of Book XXIV. 27 This is seldom

27 Folio ed. (1726), V, 260-261; in the one vol. edition, ed. W. C. Armstrong (New York, 1877), p. 423. Broome's statement was that he did Books 6, 11, 18; Fenton, 4, 20. His later correspondence with Pope however, and admissions in the preface to his own published works, and in a footnote in Pope's Works (1735), indicate that the share of the two collaborators was much greater than they had seemed to admit at the time of first sale. The whole question is extensively discussed in George Sherburn, The Early Career of Alexander Pope (Oxford, 1934), pp. 258-260. The actual division of labor as now generally accepted by scholars is as follows:

Pope, Books 3, 5, 7, 9, 13, 14, 17, 20, 21, 24 and parts of 10, 15.
Broome, Books 2, 6, 8, 11, 12, 16, 18, 33.
Fenton, Books 1, 4, 19, 22.

These are taken from "A Note on the Translation," by E. L. Van Doren, in the limited edition of the Odyssey (New York, 1951), p. xiv. They are there given without authority, but are confirmed in the article on Pope in the Encyclopedia Britannica, 14th ed. (New York, 1952), XXIII, 329; and in Sherburn, op. cit., pp. 258-260.
reprinted in any of the later editions and the work passes as Pope's. The notes, which are largely if not wholly Broome's work, are more lengthy than interesting, and are sometimes lifted in their entirety from Madame Dacier's French version which he has already translated.

The following reprints, similar to those of the Iliad, are satisfactory in format:


104. Translation of the Odyssey of Homer, by Alexander Pope . . . with Pope's postscript to the Odyssey, and "Conclusion of the Notes" by Broome. Carefully revised expressly for this edition by W. C. Armstrong. Hartford, S. Andrus and Son, 1851, 426 pp., 19 1/2 cm. 29


106. The same. Reprinted 1874, 1875, 1876, 1890, 1894. Many of these reprints are cheap, pirated editions in which the illustrations are lacking.

28 Cf. item 25.
29 Cf. item 26.
30 Cf. item 27.
The reprint in the "Chandos Classics" series is satisfactory, though the engravings are replaced by line prints.

107. The Odyssey of Homer, translated by Alexander Pope. To which are added the Battle of the Frogs and Rice by Parnell and the Hymns by Chapman and others. With observations and brief notes by the Rev. J. S. Watson.... Illustrated with the entire series of Flaxman's designs. London, Bell and Daldy, 1857, 510 pp., 19 cm. (Bohn's Illustrated Library).

The same. Reprinted 1876, 1894.

This edition has a selection of Broome's notes and a few additional notes by Watson. Its chief value however lies in the thirty-four full page plates and five vignettes from Flaxman's designs.


This is a beautiful edition, a reprint of the translation which appeared with Greek text in the Monosuch Press Homer of the same year.

31 For format cf. item 27, note
32 For format cf. item 28.
33 For format cf. items 8 and 31.

Reprinted in 1931. 34

The characteristic faults of Pope's style seem even more glaring in the Odyssey than in the Iliad. The grandiloquence which seemed less inappropriate in describing the strife of gods, kings and heroes, becomes ridiculous in domestic or pastoral scenes, and in the tales of adventure told personally by a traveller whether at the feast or beside the hearth.

Examples of the affected, artificial style may be picked from any page:--

In this suspense, bright Helen graced the room;
Before her breathed a gale of rich perfume.

* * * *

The silken fleece, impurpled for the loom
Rivals the hyacinth in vernal bloom.
The sovereign seat then Jove-born Helen press'd;
And, pleasing, thus her sceptred lord address'd:

* * * *

"Will my dread sire his ear regardful deign,
And may his child the royal ear obtain?
Bay, with thy garments shall I bend my war,
Thro'ere through the vales the easy waters stray?"

* * * *

34 For format cf. item 30.

35 IV, 121 (157-158); 165-166 (181-184).
While the robes imbibe the solar ray.

* * * *

The ball erroneous flew and swam the stream.

* * *

There, where the grove with leaves unbrageous bends.

Such expressions as these and countless others deprive the poem of all sense of dramatic reality. "When Homer puts in the mouth of a swineherd the simple statement that his mistress questions all travellers "and the tears fall from her eyes, which is the way of a woman when her husband dies afar" 37 we are touched by the truth of it, but when Pope has Eumaeus announce:

"Each vagrant traveller, that touches here
   Deludes with fallacies the royal ear,
To dear vere a rance makes his image rise,
   And calls the springing sorrow from her eyes,"

there is no picture, no emotion, merely words.

In many passages the words are hackneyed, and the sentiments which were in Homer fresh through close out observation, become trite by the vagueness of Pope's

36 VI, 57-59 (62-73); 70 (111); 116 (174); 129 (111).
37 XIV, 129-130 (130-134).
generalization, as e.g. when Zeus told Hermes to hasten with his word to Calypso, there is a vivid bit of description in a few lines which state that the messenger bound on his winged sandals, seized the wand which can lull men to sleep or waken them, and stepping from Olympus to the top of Mount Pieria, swooped down upon the sea and skimmed over the top of the waves like a cormorant, which in quest of fish wets its feathers in the sea.38

In translating this Pope has added nothing which is unimplied and omitted nothing essential, but by the use of words such as those underlined, he has made the passage so stale that the reader is carried along on a tide of conventional expressions without that sudden mental picture of the scene in all its detail, which is one of the joys of reading Homer.

He spoke. The god who mounts the winged winds Fast to his feet the golden pinions binds, That high through fields of air his flight sustain O'er the wide earth, and o'er the boundless main. He grasps the wand that causes sleep to fly, Or in soft slumber seals the wakeful eye: Then shoots from heaven to high Pieria's steep, And stoops incumbent on the rolling deep. So waterfowl, that seek their fishy food, With wings expanded o'er the foaming flood, Now sailing smooth the level surface sweep, Nor dip their pinions in the briny deep.

38 V, 44-53 (56-57).
A final example of Pope's highflew style will suffice, the prophetic words of Theoclymenus who foresees the doom awaiting the unsuspecting suitors as they feast in the hall:—

"O race to death devote! with Stygian shade
Each destined peer impending fates invade;
With tears your wan distorted cheeks are drowned,
With sanguine drops the walls are rubied round;
Thick swarms the spacious hall with howling ghosts,
To people Orcus and the burning coasts;
Nor gives the sun his golden orb to roll,
But universal night usurps the pole." 39

Pope's Iliad perhaps has not been entirely superceded because of its prolonged influence as the leading English translation, but of his Odyssey this cannot be said. There are so many better translations that no reason now exists why anyone should read it now, as Homer. For those who wish to read Pope there are better examples of his work.

110. COWPER

The Odyssey of Homer, translated in English blank verse by William Cowper,
3d ed., with a preface by J. Johnson.
London, 1802, 3 vols., 8vo.

Corresponding to the Iliad issued in the same year, the second volume in this edition contains The Bacchae of

39 XX, 351-355 (272-273).
the Frogs and the Mice as well as The Odyssey.


The only separate edition of the Odyssey now in print is the following:


This edition with the complete text of the Odyssey but none of Cowper's notes or prefaces, and without The Battle of the Frogs and Mice, is more satisfactory in format than many other volumes in the same series. The type is clear with better leading than usual and the margins are adequate. There are a few notes by F. W. Stawell but no separate introduction, his remarks on the Odyssey being combined with the Introduction to the Iliad in the companion volume containing Derby's translation.40

The translation differs little in effect from the same writer's Iliad but is on the whole more successful

40 Item 47 in this list.
because his genius was better suited to the nature of the poem. Its virtues are those of fidelity and simplicity, both qualities which may be seen in the following lines:

A peopled isle, that seems
Not sterile in itself, but apt to yield,
In their due season, fruits of every kind.
For stretched beside the hoary ocean be
Green meadows moist, where vines would never fail;
Light is the land, and they might yearly reap
The tallest crops, so unctuous is the glebe.
Safe is its harbour also, where no need
Of cable is or anchor, or to lash
The hawser fast ashore, but pushing in
His bark, the mariner might there abide
Till rising gales should prompt him forth again.

In spite of its general fidelity however, sometimes it fails through generalization to render Homer's explicit emphasis, as when a mariner extremely weathervise says:
"Now the night came on, foul and without a moon, and Zeus rained the whole night through, and the West Wind, ever the rainy wind, blew strong"; and Cowper translated:

...... Black came a moonless night,
And Jove all night descended fast in showers,
With howlings of the over watery West.

His translation of epithets is often literal but without imaginative understanding, as when licentious and

41 IX, 130-139 (148-155).
42 XIV, 457-458 (538-545).
Ulysses sat down on polished stones close by each other at the place of Assembly:

There side by side, on polish'd stones they sat frequent... 43

The simplicity is also marred by stilted phrases, not, to be sure, grandiloquent like Pope's but cumbrous, such as calling 'Humaeus' trundle bed his "nocturnal furniture," or a shadowy cave "the cave Caliginous," or the close-fitting doors of a chamber "glutinated portals" or tufts of thistle down "conglomerated thorns." 44

Obsolete words, like wimbled for pierced can be forgiven and an effort made to understand the usage of another day, but the too frequent occurrence of awkward and ponderous expressions spoils the enjoyment of this translation for the average modern reader. 45

113. cCAY

The Odyssey of Homer, translated into English prose, as literally as the different idioms of the Greek and English languages will

43 VIII, 5-6 (7-8).

44 XIV, 520-639; VII, 350-392; XXIII, 194 (227); V, 329 (394).

45 It is true, of course, that in 1723 familiar forms such as those (and unknowns quoted above) were more commonly used than now, and may not have seemed ponderous to Cooper's readers.

114. The same, ed. by T. A. Buckley, Bohn's Classical Library [n.d.].

This, the first literal prose translation of the Odyssey, doubtless offered to students of its day a value which it no longer possesses, now that better versions have been achieved. Designed for student use it format is serviceable, the print large and clear, the margins wide; the notes are chiefly textual and the English lines are numbered according to the Greek verses, a great convenience for exact reference.

46 The translator of this edition was Henry Cary (Lowndes, op. cit., II, 1101), not to be confused with his father who translated Dante. As he was but nineteen at the time of publication, modesty apparently prescribed anonymity. I have been unable to locate any printed evidence that he was also the translator of the Iliad which appeared at Oxford in a similar prose translation in 1821, but his interest in Homer dated from the age of eight when he used to pace the beach at Littlehampton with his father who recited the Greek aloud. A stranger attracted by the noise approached the elder Cary saying, "Sir, yours is a face I should know. I am Samuel Taylor Coleridge," and during the rest of the day he discoursed on Homer, making the young Henry feel "as one from whose eyes the scales were just removed." It was Coleridge's enthusiasm for the father's translation of Dante which first gave it celebrity. (In A Memoir of the Rev. H. J. Cary, by his son Henry Cary [London, 1847] quoted, D. N. B., IX, 243).
The translation is too literal to be read with pleasure, though the difficulty is probably greater today than it was for a generation familiar with Greek sentence structure. The floating pronouns are ambiguous in English and in the following paragraph three notes (a, b, c) were considered necessary even at that time to explain the identity of successive he's:

But all the Gods pitied him except Neptune; and he was unceasingly angry with the godlike Ulysses, before he arrived in his own land. But he was amongst the AEthiopians who dwell afar off (the AEthiopians who are divided into two, the most distant of men, some at the setting of the sun, others at the rising) obtaining a hecatomb of bulls and lambs. There he sitting down was delighted with a feast; but the others were assembled together in the palace of the Olympian Jupiter. 47

The sense is likewise obscured by constructions which are not acceptable in English grammar, and by the use of words with the wrong connotation, e.g.:

"The oars flew from the hand of them terrified; and all sounding dashed through the street; but the ship was stopped there, since they no longer urged the extended oars with their hands. But I went through the ship, and excited by companions with wild words, showing near each man. 48

The habit of continually translating the connecting

47 I, 12-26 (p. 3-8).
48 XII, 30-307 (p. 397).
264

particle as but, where no contrast is intended, is also prejudicial to clearness, in English style—

Thus he spoke, but they all approved and advised to conduct the stranger, since he had spoken rightly. But when they had made libations, and drank as much as their mind wished, they, each of them went home about to sleep: but the divine Ulysses was left in the palace, and near him sat Arete, and the godlike Alcinous; and the handmaidens took away the instruments of the feast.

But the white-armed Arete began speaking to them, for she knew the veil and the tunic, when she beheld the beautiful garments, which she herself had made with her women attendants; and addressing him she spoke in winged words. 

115. SOTHEBY

The Odyssey, translated by William Sotheby, illustrated by the designs of Flaxman. London, G. & W. Nicol, 1834, 2 vols., 23 cm. 50

Like his Iliad, Sotheby's Odyssey sounds too much like an echo of Pope's, though it begins not badly, in a simpler strain:—

Muse! sing the man by long experience tried,
Who, fertile in resources, wander'd wide,
And when Troy's sacred walls in dust were laid,
Men's varying swords and many a real survey'd. 51

It lacks the clarines examples of Pope's extravagance, but it lacks also the power of his verse, and draws it humbly:

51 I, 1-4.
way through book after book with little excuse for being. Its grammar, if hard pressed by poetic necessity, waives the rules without hesitation, as in the Sirens' song. (It is strange how few translators have been able to put into this song any suggestion of lyric beauty to beguile the hearer).

"Ulysses, highly praised famed chiefs among, Here moor thy ship, and list the Siren's song, None ere yet slideth by this silent main Unheard the breath of our melodious strain, But charm'd, sailed on with fresh instruction fraught, And wisdom by the voice of Sirens taught. For we, whate'er ennobled Phrygia's shore, All that the Argives wrought, and Trojans bore, All that the God ordain'd should there befall, And all now done on earth, we know them all." 52

Or, as another example of the falsity to a true picture which can exist in a fairly close translation, this passage describing Hermes' flight may be quoted again.

Then, took his wand, of power at will to close, Or raise the lids of mortals from repose, Thus, grace'd the god to high Pieria pass'd, Thence downward 'mid the main his body cast, Swift as the sea-cow, whose voracious sweep Catches on flight the fish that cleaves the deep, And dips his wing in brine: Thus Hermes sped, Light-ruffling as he shimm'd the ocean bed. 53

52 XII, 182-191
53 v, 47-53.
This is better perhaps than Pope's, simpler at least, but still far from Homer. Sotheby's translation is not worth further space.

116. BUCKLEY 1855

The Odyssey of Homer with the Hymns, Epigrams, and Battle of the Frogs and Mice. Literally translated with explanatory notes, by Theodore Alois Buckley...London, R. G. Bohn., 1855, 432 pp., 12 cm.

117. The same. Reprinted (Harper's Classical Library), 1861; 1878 (Bohn's Classical Library), 1880, 1891. 54

This edition which is a companion volume to the same writer's Iliad includes the pseudo-Herodotus' "Life of Homer," translated by Kenneth Mackenzie (pp. vi-xxxii). Its chief interest at the time of publication lay in the fact that it also included the Hymns and minor works "for the first time truly and literally translated." 55 The notes to these minor works provide some of the poetic paraphrases by Chapman, Parnell, Congreve, and Shelley, which are sorely needed to lighten the drab prose of this version. For the prose is stilted.

54 Cf. item 40.

55 Preface, pp. unnumbered.
as much so as that of young Cary whose translation Buckley had edited. This version is equally literal with perhaps even closer adherence to the Greek word order, a style of translating which results in the unrelated clauses of that queer jargon recognizable as "translator's English."

Two examples of this will be enough to protect the unwary reader:--

They were delighted telling to one another with words, she indeed, divine one of women, what things she had endured in the palace, beholding the destructive company of suitors, who, on her account slew many (cattle) oxen and fatt sheep and (by whom) much wine was drawn from the casks.56

"My dear father, wouldst thou prepare a lofty chariot with good wheels for me, that I may take my beautiful garments to the river to wash them, which be borrowed? And it is fit for thee thyself, when going among the chiefs, to consult counsels, having clean garments on thy body; and five dear sons are born to thee in thy palace, of whom two are married, but three unmarried, in the bloom of life: but they always desire to go to the dance having their garments fresh washed; and all these things are a care to me indeed."57

118. VORSLEY 1861-1862

The Odyssey of Homer, translated into English verse in the Spenserian stanza, by Philip Stanhope Teyler...Edinburgh and

The same. Reprinted ed. J. Connington, 1868, 1877, and (in one volume), 1895.

This is an excellent piece of bookmaking, with paper still pure white after seventy-five years, with clear type and wide margins making a pleasant page. There are no notes and the stanzas are numbered but not the verses: clearly a book for reading rather than study. The one volume edition, evidently from the same plates and with the same generous page is equally attractive in appearance.

The translator's purpose, as stated in the preface is "not Mr. Arnold's 'to reproduce for scholars the enjoyment derived from reading the original poem,' but the humbler ambition of conveying to the unprofessional reader through the medium of his own language something of what the classically educated feel in reading Homer himself..."59

This he has succeeded admirably in doing. The rendering is remarkably close for a poetic one and the music of the verse, its graceful ease and a certain romantic languor, associated with the metre, combine to make it seem appropriate to the Odyssey as it does not to

59 Preface, p. vii.
the Iliad. For the tale of Ulysses is a leisurely one, despite all its adventure, and the happy ending is implicit in its form. Sadness there is in it but not tragic doom, and gentle melancholy is in the sound as in the sense of this verse:—

"This was the fate to suffer grievous woe
And mine to mourn without forgetfulness;
While onward, and still on, the seasons flow,
While he yet absent, and I comfortless." 59

The recurrent music of the rhyme, present but not too insistent and never interrupting the flowing movement of the sentence is seen in both the following selections:—

"But yester-even, on the twentieth day,
I was delivered from the wine-dark deep.
All that time the waves and storms affray,
While from Ogygia's isle I onward sweep,
Now fortune hurls me hither—perhaps to ween.
It cannot be the Gods will hold their hand.
O queen, have mercy! To thee first I cry,
Broken by sorrow, and thy help demand.
No mortal else I know inhabiting this land." 60

This next one suggests particularly the atmosphere of the scene, and is characteristic of the poet's skill to do this through the melody of English vowels and liquids.

"There a white waterfall descends the cave,
Springs forth, and flashes at the heaven-head;
Round it the whispering elders of the wave
Thitherward sail, pass, the night as blood,
Yea, some divinity the swift shires led

---

59 IV, 137-139 (st. 37, p. 57).
60 VI, 176-177 (st. 38, p. 77).
Through glooms not pierceable by power of eye.
Round us the deep night-air swung listless, dead;
Nor moon nor stars looked down from the wide sky.
Hid by the gross cloud-curtain brooding heavily. —61

This is a delightful translation to read, not perhaps
as Homeric in its effect as the later prose versions of
Butcher and Lang, Palmer, or Sha., but it should be read
as English poetry, for its own sake, and as an accompani-
ment to a prose version, for reading now and then, in
passages where nothing but verse will serve.

119. NORGATE 1863

...The Odyssey, or The Ten Years' Wandering of Odysseus, after the Ten Years' Siege of Troy. Reproduced in dramatic blank verse. By T. S. Norgate, London, Williams and Norgate, 1863, 527 pp., 21 cm.

The same. Reprinted 1865.

This edition which preceded the same author's Iliad is less pleasing in format. The paper and print are of fair quality, the margins of average width (though in the copy examined, which had been rebound, the inner one was too narrow). The verses are numbered in fives with reference to the Greek lines. There are neither notes

61 IX, 140-145 (st. 3), p. 175.
62 Itc: 40 in this list.
nor introduction.

The "dramatic blank verse" consists of lines of ten or eleven syllables of which the eleventh when it occurs is unaccented. The translator's expressed aim: to produce a version, such as in his opinion had not yet appeared, "unexceptionable as a translation and at the same time pleasantly readable for the English reader," has not been achieved. His poem is not one which can be read with pleasure. The metre jogs unevenly. Lines are sometimes filled out with awkward repetitions or compressed by curious twists of grammatical structure. The following is a fair example of its quality:

"Stranger! not in this breast of mine have I such manner of heart, as to be wroth all idly: Everything Right howe'er is well and fitting. Zeus father! and Athene! and Apollo! O! would that one of such a sort as thou art, And minded in such manner as I myself, Might have my child to wife, and remain here My son-in-law! give thee would I a house And wealth, if wouldst but willingly remain: against thy will thou'rt shall never a one Of the Phoenicians keep thee: not were This Pleased to father Env..." 64

Annoyng to the eye and odd in its effect is the habit of italicizing unimportant words on which the accent falls, so that the pace resembles that of a

63 Preface, p. i.
64 VII, 398-317.
feminine letter writer of the eighteenth century. Not all accented words are thus indicated so that the reason for the practice is puzzling in such phrases as these: "On him anon..., of such stout care... They in their nimble ship... Now I will, yea, wreck her... At hearing this." 65

Curious too is the occasional choice of phrase. It seems inappropriate for Zeus, the Earth-Shaker, to address the angry Poseidon as "O my Pet" ("Ω πέπον"), 66 and such inversions as the following do not result in English which is "pleasantly readable."

"O that,--whatever has be said,--may Alcinoos Bring all to achievement!--inextinguishable So on the bounteous Earth may be His name, And I, O reach may I my fatherland!" 67

The translation is entirely lacking in the Irish idiom which is characteristic of the writer's later rendering of the Iliad, nor has it any of the redeeming features occasionally found in that work. It is natural to wonder whether it would have found a publisher outside the family firm. It rests now in deserved oblivion.

66 XIII, 153.
67 VII, 331-333.
The Odyssey of Homer, rendered into English blank verse by George Musgrave...
London, Bell and Daldy, 1865, 2 vols., 23 cm.

The same. Reprinted, 1869.

 Entirely adequate but undistinguished in form and appearance, this edition is clearly printed in type of fair size, on paper that is smooth and opaque. The volumes are strongly bound. There are no notes, but the verses are numbered for reference, in fives.

The translation is likewise passable without being of the slightest importance. The author confesses that he wrote it during a period of enforced idleness following an accident, so it has doubtless served its purpose. His primary aim was faithfulness, even to retaining all epithets and to expanding the English idea when necessary to render the meaning of the Greek clearly.

It was unfortunate that, among all those amiable translators of the '60's and '70's who conscientiously assured their readers that they never put poetry above truth, it did not occur to anyone to write in prose. Blank verse was the fashion of the day and in verse Homer must be translated, but it is not poetry.

The following lines are an example of the present...
The Odyssey of Homer, rendered into English blank verse by George Musgrave. . . .
London, Bell and Daldy, 1865, 2 vols., 23 cm.

The same. Reprinted, 1866.

Entirely adequate but undistinguished in form and appearance, this edition is clearly printed in type of fair size, on paper that is smooth and opaque. The volumes are strongly bound. There are no notes, but the verses are numbered for reference, in fives.

The translation is likewise passable without being of the slightest importance. The author confesses that he wrote it during a period of enforced idleness following an accident, so it has doubtless served its purpose. His primary aim was faithfulness, even to retaining all epithets and to expanding the English idea when necessary to render the meaning of the Greek clearly.

It was unfortunate that, among all those amiable translators of the '60's and '70's who conscientiously assured their readers that they never put poetry above truth, it did not occur to anyone to write in prose.
Blank verse was the fashion of the day and in verse Homer must be translated, but it is not poetry.

The following lines are an example of the present
effort; characteristic of the whole poem is their monotony, the ambiguity in the use of pronouns, and the vocal roughness of the last line, with its burden of too many thiss:

Thus spoke Telemachus: but Jove, whose glance Discorneth from on high, two eagles caus'd
To fly into his presence from the height
Of some exalted crag: and they, awhile,
With wings outspread and to each other close,
Their flight upon the breezy wind mainta'n'd;
But, when the centre of that clam'rous throng
They had o'erreach'd, they with a circling whirl
Their heavy plumage flutter'd, and their gaze--
(Death's warning omen--) downward bent on all;
And having with their talons torn their cheeks
And all their necks around, to the right they wheel'd,
And through th' Ithacian homes and city flow.68

1869.

The Odyssey, translated into blank verse by George William Edington; with illustrative notes and three maps. London, Longmans, Green & Co.; 1869, 2 vols. in 1, 22 cm.

This is another unimportant translation which is entirely acceptable as a piece of bookmaking. The paper is strong, smooth, opaque; the type clear and well inked; the margins are wide; the verses are numbered in fives. The notes, which are at the foot of the page and fairly numerous, are chiefly explanatory and interpretive, not
textual, yet the writer says definitely that he has written to please scholars, not the general public. The colored maps of Ithaca, Asia Minor, and southern Greece add to the interest of the volume. Maps are a feature too generally omitted from editions of the Odyssey, for full enjoyment of which the reader needs both the line of the journey and a modern map of the region.

Like most of his contemporaries the author of this translation aimed at complete fidelity to his original, but to achieve this end he chose the curious method of first rendering the entire poem in English hexameters, and then reducing it to blank verse (apparently in his opinion the only acceptable English measure). He admits, in the preface to the second volume, that this compression of eighteen syllables into ten required omitting all unessential words, but the net result of the clipping is a verse which reads like an outline, e.g.:

Then he sat down on throne beside the king. 70

Poetry is not made in this fashion. Heliker are the

68 Preface, p. viii.
70 VIII, 469.
exigencies of verse an excuse for faulty grammar, for alternating the present and past tenses of verbs in the same sentence, using plural pronouns with singular antecedents, and so forth.

And when divine Ulysses heard this speech
He fits a lock, and quickly binds a chain
Of cunning work, chaste Circe taught him once.71

* * *

In daytime weav'd she that large web indeed
But by the torch's light unravell'd them.72

The choice of words if frequently unfortunate and the involuntions of clauses produces ludicrous effects, as in the following, when Ulysses meets Eumaeus:—

Within the porch he found him sitting then,
Of lofty pigMy, in open place;
Large, tasteful, circular, which he himself
Had built for swine, his master going abroad;
(Not by Laertes, or his mistress, bid),
Of stones, o'er crown'd by force of pricky thorns:73

If the writer had deliberately sought to destroy all poetic effect he could scarcely have done so more completely than in this rendering of a beautiful passage -- the arrival in that land where "it seemed always afternoon":--

71 VIII, 446-449 (443-446).
73 XIV, 5-10 (5-16).
"But sailing round the Malean coast, the winds drove us, and from Cythera made us stray:
For nine days' space did foul winds bear me thence
O'er that fish-teeming sea: the tenth we did climb
The Lotus-eaters' isle; whose food is flowers;
There draw we water, having reach'd the land;
And straight our crew take dinner at the ships:
When we had tasted both of food and drink,
Some fellows then I landed for to seal:
(Two chosen men, a herald for the third;
Who those men eating flowers for bread might be:
Departing they the Lotus-eaters meet,
Nor did these Lotus-eaters 'n: to kill
Our fellows, but the Lotus give to taste:
All who the sweet fruit of the Lotus ate,
Did vis1 no more to bring news, or return:
But sojourn with the Lotus-eating men,
To eat the Lotus, and forget return:"74

The impression made by this translation is not softened by the ponderous and pedantic tone of the lengthy preface to the second volume (pp. i-xxiv), which discusses such irrelevant subjects as the Athenian drama and the failure of modern educators to teach adequately the use of "the speech voice."75

182. WHITKER


The same. Reprinted 1877.

74 IX, 203-132 (20-27).
75 Preface, p. x.
In quality of paper, print and binding this edition is fairly good, better than in substance. The verses are numbered according to the Greek text but in no other aspect is it a critical edition. There are no notes or other aids for students.

According to the preface the writer's chief aim is to be literal, hence his choice of blank verse as the most elastic of English metres. As patterns for his diction he modestly claims Shakespeare, Milton, and the Bible, though this is not immediately apparent in the translation.

Two features of the typography are extremely annoying to the reader. The author has followed Norgate's practice of italicizing words to be accented, and has made it even worse by connecting with hyphens three consecutive words wherever these are to be joined in one metrical foot, with the accent on the last syllable. This curious device is explained in the preface but no adequate reason given for it, and the resulting page is distressing to the eye, e.g.:

A certain wicket in the wall--built--wall--
Above the threshold of the wall--built--wall--
Was the way to a passage closed by a--door--door--
As he stood amidst it--this was the--old--wall--

76 -preface, p. vii.
77 DTI, I: 159, 278.
It is full of such awkward rhythms as

Telémachus—from-bed arose: the godlike man.78

And the following speech of "The Ladie Circe" is a fair example of its style:—

"Then I no more will tell thee in a-breath,
Which is—thy—better course: do thou thyself
Consider well, when I have told thee both sides.
There be o'er shadowing rocks; against their feet
Roars the huge swell of dark-eyed Aéthrite:
And—the-blessed gods call then the wanderers!
That way not e'en the winged—ones pass by—
Not e'on the trembling doves on errand speeding
To bear ambrosia—due to Father Zeus,—
But over one of them the smooth rock slays;
And—the-Sire to fill the tale aye sends another;
That way no ship of mortal men e'er 'scaped;
But planks and bodies of the crew together
The sea-waves bear away and—the-fiery blasts.
That one alone sailed, by of sea-going ships—
Hero-beloved of all—from Aétea sailing.
She too had perished 'gainst those mighty rocks,
But Here sent her by,—for Jason's sake.479

Except under compulsion no one will read much of
this translation.

153. COllINS 1870

The Odyssey, translated by W. L. Collins.
London, William Blackwood & Sons; Philadelphia,
J. B. Lippincott and Co., 1870, 12° pp.,
17 cm. (Ancient Classics for English Readers).

78 XX, 124.

79 XII, 56-72.
The same. Reprinted, 1870, 1872, 1876, 1880. 2/6; $1.50.

Similar in format and character to the same translator's Iliad and others of the series, this is a retelling of Ulysses' story under such chapter headings as "Penelope and her Suitors," with snippets of translation from Cowper, Sotheby, Soreley, and others. The connecting narrative sections are written in a bald prose, and interspersed with modern editorial comment, so that all sense of Homer's telling the tale is lost. Thus speaks the Rev. Mr. Collins:--

"It cannot but be observed however that while Penelope's whole thoughts and interests are concentrated upon her absent husband, the longing of Ulysses is rather after his fatherland than his wife."

184. BYANT

The Odyssey of Homer, translated into English blank verse by William Cullen Bryant. Boston, J. P. Otis and company, 1871, 2 vols., 24 cm.

The same. 18 cm. Reprinted 1874, 1894, 1897, 1898, 1899, 1904.

Thus various editions are similar in format to those of the Iliad, the ones in print today being as

---

80 Cf. item 56 in this list.
81 p. 146.
82 Items 56-58 in this list.
follows:

125. The Odyssey of Homer, translated into English blank verse by William Cullen Bryant... Boston, Houghton, Mifflin and Company [1898]; 2 vols. in 1, 171 + 256 pp., 21 cm., $4.00.

This is a good library edition, clearly printed with wide margins, on smooth, opaque paper, and strongly bound in brown cloth. The verses are numbered; there are no notes, but a pronouncing vocabulary is added and a folded map of the wanderings of Ulysses and of Aeneas.


Bryant's Odyssey like his Iliad is in easy, smooth-flowing blank verse full of graceful lines and pleasant word pictures. It suffers little in a comparison of specific passages with other translations. It seems always to be adequate, yet it has been less popular than the prose versions of Butcher and Lang, Palmer, Butler, or Shaw, perhaps because it appeared at what might be termed the end of the blank verse period in Homeric translation. With the publication of the first readable
prose versions the public turned to these, even more so in the case of the _Odyssey_ than of the _Iliad_ for the former is read more as a tale and less as an epic poem.

Yet there are in this translation many charming passages, particularly those describing scenes such as this at the Sirens' Isle:

> Then the breeze
> Sank to a breathless calm; some deity
> Had hushed the winds to slumber. Straightway rose
> The men and furled the sails and laid them down
> Within the ship and sat and made the sea
> White with the beating of their polished blades,
> Made of the fir tree.

or Calypso busy in her cave:

> He found the nymph within;
> A fire blazed brightly on the hearth, and far
> Was wafted o'er the isle the fragrant smoke
> Of cloven cedar, burning in the flame,
> And cypress wood. Meanwhile in her recess,
> She sweetly sang, as busily she threw
> The golden shuttle through the web she wove.
> And all about the grotto cedars grew,
> And poplars, and sweet-smelling cypresses.

Bryant seldom fails to manage his metre as a skilled poet, more so than many translators less practised in English verse. In recounting the labors of Cyclops in _Odyssey_ he

---

84 XII, 167-172 (201-207).
85 V, 58-64 (70-71).
makes the line, heavily weighted with spondees, toil slowly upward with the sense, and then at the turn, down it plunges again with the rolling, syllables of "unmanageable," a fair reproduction of Homer's stone which actually bounces down the hill.

"There I beheld the shade of Sisyphus Amid his sufferings. With both hands he rolled A huge stone up a hill. To force it up He leaned against the mass with hands and feet; But, ere it crossed the summit of the hill A power was felt that sent it rolling back, And downward plunged the unmanageable rock Before him to the plain. Again he toiled To heave it upward, while the sweat in streams Ran down his limbs, and dust begrimed his brow."86

To compare a passage with one previously quoted,87 in the picture of Mercury sleeping from heaven to skim over the sea, Bryant like Homer makes his description vivid by its concreteness:

"His wand he took, Wherewith he softly soals the eyes of men, / And opens them at will from sleep. With this / In hand the mighty Argo-swallower flew, / And, lighting on Pieria, from the sky / Plunged downward to the deep, and skimmed its face / Like hovering snow-drift, that on the bowl / Of the unfruitful ocean soaks her prey, / And often dips her pinions in the brine; / So Hermes flew along the waste of waves."88

86 XI, 532-600 (70-747).
87 Cf. p. 277.
88 v, 47-4 (10-12).
There is one poor, because stilted phrase in this: "Dips her pinions in the brine" does not compare with the more vivid "drenches its close plumage in the salt spume," which is also closer to the original. But Bryant was a conventional poet, and in spite of a few such expressions (which may have been expected of an American poet in the '70's), his translation is pleasantly readable. While not as musical as Worsley's nor as poetic, it is somewhat closer to the Greek, standing in respect to accuracy perhaps half way between the English poet and the prose of Palmer or of Butcher and Lang. It is to be recommended to those who wish to know what Homer said, and who believe that poetry rendered in prose is only half translated. With this recommendation, however, should go the further suggestion that a better method is that of reading a faithful prose version alternately with a truly poetic one.

127. BARNARD 1876

The Odyssey of Homer, rendered into English blank verse by Todd Hunt Barnard...
London, Williams and Norgate, 1876, 2 vols.
in 1, 216 + 215 pp., 12 c.

80 Ibid. (T. H. Barn's translation, p. 7).
This is an unimportant translation in mediocre format. The paper is of cheap quality, though the print is clear and the margins fairly adequate. There are no notes. The numbering of verses refers to the Greek text. The author states his purpose as being "to assist backward students in mastering the original, and to give English readers a simple and unambitious version, often differing little from mere prose." 90

The reader might be forgiven for wishing that a number of those reverend gentlemen, whose sole aim was fidelity, had confined their efforts to prose, but apparently the need for a closer poetic version than Pope's or Horsley's was felt, and there was abroad in the land a strong ambition to render "our adequately in blank verse. Bryant's translation, far the best which had appeared to date in that metre, had not been reprinted in England and may not have been widely known there. So in many an English rectory the work went on at about the same time and between 1863 and 1873 no less than seven blank verse translations of the Odyssey appeared.

Among those dauntless is, like those already listed,

90 Preface, p. 2.
undistinguished, unpoeitic, and monotonous. It has the prosaic matter-of-factness of "mere prose" plus the monotony of a too regular beat in rhythm. The description of the Garden of Alcinous conveys no more poetic feeling than does an Agricultural Extension Bulletin:--

Near pear, the pear grows old; Near apple, apple; near the grape, the grape; Fig near the fig: the many fruited ground Is planted there; part on a level plain Is heated by the sun; they gather grapes In this part, and that the vintage crush. There the green bunches shed their early bloom, And others just begin to change their hue. Well-ordered borders in the furthest plot, Of varied growth, perpetually shine. There are two fountains; one its water spreads O'er all the garden, and the other flows Beneath the threshold to the lofty house, And thence the citizens the water draw.

Monotony results too from the regularity with which the beat falls in the same foot, line after line:--

"From the sea
Death without violence would on me come
To kill me, by a prosperous old age
Weighed down: contented should my subjects be
Around me, this he told me should be done."92

Perhaps the translator himself felt the lack of poetic power in his blank verse, for in the song of the sirens which should be above all else so telling in its melody,

91 VII, 133-134.
92 XXIII, 391-394.
he added an alternative version in rhyme. But of those
two neither is effective:--

"Far famed Ulysses! Glory of the Greeks!
Come stay thy ships and listen to our song.
No one else passes this way in a ship,
But from our throats our honeyed voice he hears:
Delighted and much wiser home he goes.
How Greeks and Trojans by the God's decree
In Troy have laboured, all, we know it all,
Know all that happens on the fertile earth."

"Come hither, Ulysses! Thou man of renown!
Thou boast of the Grecians! Thy vessel bring down
To hear what we sing; none go sailing along.
Thee do not attend to our honey-sweet song,
And hear them return both with wisdom and joy;
Now the Greeks and the Trojans have laboured at Troy,
By the God's instigation, we know it all well,
And all that they happen on earth we can tell."

This is jingling dross, and it is not surprising that
the appearance of the next version in prose, which com-
bined beauty and dignity of style with scholarly accuracy,
got a new standard in translating Homer.

120. FLETCHER AND LING

1879

The Odyssey of Homer, done into English
prose, by S. E. Butler... 2d...List...
Oxford, by the Clarendon Press, 1879,
412 pp., 60 c.

The Owl, Copland, &c., Illus., 1879, 1881, 1882, 1887, 1889, 1890,
Like the Iliad of Lang, Leaf, and Ayers which followed it, this first readable prose translation of the Odyssey was an immediate success, and has been widely read for fifty years. The text was based on the Greek of La Roche (Leipzig, 1897), and the arguments prefixed to each book were taken from Hobbes’ translation.

There is no special reason for selecting the early editions, as the original notes and introductory matter are completely reprinted in some of the later issues of Macmillan’s.

The editions in print today are as follows:


This contains the complete text and the original introduction written for the 18 edition of 1917. All analysis of the story by books, with a note discussing its composition and plot to illustrate "the way of those national heroes on their road to it."

The paper is thin but strong and not too "blue".
The type is clear and accurately registered. The margins are adequate for binding though not wide enough to make a fine looking page. The lines are numbered inclusively, with the running title; and the notes, which are grouped at the end, are both textual and historical, with many interesting explanations from archaeological research, illustrations of the raft, axe-heads, household utensils, etc. The school edition at $1.40 is a less attractive book for library purposes than the cheaper edition in the "Modern Readers' Series."


This is an excellent volume at the price, with clear type and fair margins, on paper that is strong and sufficiently opaque. There is no line numbering but for leisure reading it offers a pleasant page. There are few notes and these are scattered through the volume. In addition to the original introduction on the composition of the Odyssey, this edition contains the preface by the translators, On Translation, and several sonnets on Homer by Andrew Lang.
131. The Odyssey of Homer, done into English prose by J. T. Butcher and A. Lang...New York, the Modern Library, Inc. (1929), 383 pp., 17 c. (The Modern Library of the World's Best Books), $0.25.

The print in this pocket-size volume is not as clear as in the series mentioned above. The paper is of poorer quality and the margins are inadequate, the inner one being particularly narrow. For these reasons and because the flexible binding is less sturdy, it is not recommended for library purchase although the content is the same as that of the "Modern Readers' Series."$1

132. The Odyssey of Homer, rendered into English prose by J. T. Butcher and Andrew Lang; illustrated after drawings by W. Russell Flint...Boston, Yale, Cushman & Flint; London, The Medici Society, 1934, 312 pp., 20 c. $0.60; $45.96.

This edition is limited to 500 copies, bound in white buckram, illustrated with twenty full-page plates in color (Medici color-type prints after water color drawings).

$3.00; $1/6.

The popular reprint of this handsome edition is
itself a handsome book, but not too fine for library use. The same type is used and all the illustrations are included, but the page is cut in size by reducing the margins. The binding is of un glazed green cloth on strong boards. The illustrations are expressive in execution and finely printed. As is most appropriate in drawings to accompany a work of Andrew Lane's they are meticulously accurate in details of armor, dress, and architecture, in which he was particularly interested. Though they are not classical, or even archaic in style, technique or feeling, they do convey a vivid sense of the human values of the tale. Penelope, Telemachus, Odysseus and Eumaeus all emerge as very real persons. This is a particularly good edition with which to tempt young readers.

The translation, justly famed for its beauty and its scholarship is sometimes disparaged today as being "archaistic," by a generation to which the rhythms of the King James Bible are no longer familiar. It should be remembered however that in 1670 this fiction, while not the speech of daily use, would have been sufficiently well known to sound natural, or at the least by association of ideas it conveyed a suggestion of in
past, and of noble dignity.

The translators are somewhat apologetic for "the pale and far off shadow of a prose translation" but it was their aim first to translate with scientific accuracy, which necessitated abandoning the restrictions of poetic form. Next they sought to render the ideas of Homer into the accepted speech of their day, as being the most transparent medium, in the sense of the least obtrusive of itself. In this prose which, as Lang wrote it, was invariably graphic and energetic, they seem to have caught also an echo from the great Elizabethan translations, not only the Bible, but North's Plutarch and Holland's Pliny. Lang was also a lover of the old English and French romances and a teller of fairy tales. All these habits of thought and speech combined to produce a style well suited to the Odyssey.

The suggestion of the Biblical is heard in the following speech of the sage Mentor:

"Hearken to me now, J ohn of Ithaca, to the word that I shall say. Remember not any sceptick thing he kindred have with all his heart, nor need to do wickedly, but let him always be a hearer and an observer of righteousness: For behold, this is more..."
that remembereth divine Odysseus of the people whose lord he was, and was gentle as a father.

The old romance and folk tale are recalled in this leisurely account of a journey:

Even so he spake, and they gave good heed and hearkened; and quickly they yoked the swift horses beneath the chariot. And the dame that kept the stores placed therein corn and wine and dainties, such as princes eat, the fosterlings of Zeus. So Telemachus stept up into the pooley car, and with him Peisistratus son of Nestor, leader of men, likewise climbed the car and grasped the reins in his hands, and he touched the horses with the whip to start them, and nothing loth the pair flew toward the plain, and left the steep citadel of Pylos. So all day long they swayed the yoke they bore upon their necks.

Now the sun sank and all the ways were darkened. And they came to Phocea, to the house of Diocles, son of Oreisochus, the child begotten of Alpheus. There they rested for the night, and by them he set the entertainment of strangers.

Now so soon as early dawn shone forth, the rose-fingered, they yoked the horses and mounted the inlaid car, and forth they drove from the gateway and the echoing gallery, and Peisistratus touched the horses with the whip to start them, and the pair flew onward nothing loth. So they came to the of athletes' plain, and thenceforth they pressed toward the end in such wise did the swift were speed for ever. Now the sun sank and all the ways were darkened.

96 II, 525-554 (p. 23).
97 II, 477-495 (p. 24-25).
It is difficult to choose passages, when any page of this translation illustrates its characteristic qualities. The following Song of the Sirens is an example of the rhythm and poetic charm which is often greater than that of many verse renderings:—

"But when the ship was within sound of a man's shout from the land, we fleeing swiftly on our way, the Sirens espied the swift ship speeding toward them, and they raised their clear-toned song:

"Wither, come hither, renowned Odysseus, great glory of the Achaeans, here stay thy barque, that thou mayest listen to the voice of us twain. For none hath ever driven by this way in his black ship, till he hath heard from our lips the voice sweet as the honeycomb, and hath had joy thereof and gone on his way the wiser. For lo, we know all things, all the travail that in wide Troy-land the Argives and Trojans bare by the gods' designs, you, and we know all that shall hereafter be upon the fruitful earth!"

Excellent translations of the Odyssey have been more frequent than those of the Iliad, so that this work of Butcher and Lang has been less conspicuous perhaps than that of Lang, Leaf, and Myers. In recomending it to readers it should be remembered that the style is intentionally more archaic than that of the later versions

of Palmer, Butler or Shaw. Those who weary of thee and thou may prefer the more modern tone of the last two, each of which has its peculiar virtues besides. But though it may well be that this translation has lived its day and will give way to other fashions, its essential excellence due to its fidelity, dignity and style remain unquestioned.

133. SCHÖNBURG 1879-1882


This is an edition which is as dignified in appearance as in style. It has never been reprinted however and is seldom seen. The type is large, well loaded and clearly printed, on smooth, opaque paper. The wide margins help to make an attractive volume. The verses are numbered in lines.

The translation, which is in blank verse, runs smoothly in an easy conversational tone, with little inversion. It invites comparison with Pope's versions, which it most nearly resembles. Its diction is less ponderous than Derby's, far more modern in effect, and is
a little less poetic in spots than Bryant's, though this impression may be due to the admission of the writer that he is a general rather than a poet.

It is a faithful and carefully accurate version, a work unlike job of translation. Its directness and lack of all extra flourishes—one imagines the writer calling them poetic rol-de-rols—may be seen in the following description:

Tlemachus then urged the ready crew
To fit the tackle to the favoring gale.
The pine-wood mast they raised and firmly placed
Within its step, and steadied it with shrouds;
And with the halyards, made of twisted hide,
They hoisted the white sails, which the wind swelled;
Around the stern of the swift rushing ship,
The purple wave resounded lustily,
As through the seething deep she clove her way.
When all was made secure on board the ship,
So gallant and so trim, they filled with wine
Their overflowing goblets, which they emptied,
Making libations to the immortal gods,
And chiefly to the blue-eyed child of Jove:
Through all the night, till in a they held their course.

The realistic picture of the death of Antinous is described with the speed of the original, "but the metre is here monotonous in the arrangement of its pauses, and the successive rhymes are unpleasant in blank verse—"

"but his Ulysses covered with his shroud,
And sent it through his mill; the swift joint

\[ v. 27, 422-423 \ (Th. 69-70). \]
Tent through and through, piercing his tender throat;
Backward he lurched, stricken; and from his hand
The cup slipped; straightway from his nostrils rushed
In a thick jet the human blood; in spasm
He kicked the table over with his foot;
The food upon the ground was cast; defiled
Were bread and viands. With an uproar wild
The suitors shouted when they saw him fall,
And springing to their feet throughout the hall
They sought along its solid walls for arms
On all sides, in their terror: none they found;
Nor shield nor trusty spear was there at hand. 100

The writer was not so skillful a poet as Bryant and
though he attempts to introduce a certain variety by
turning the sirens' song and the song of Democedes into
rhyming stanzas, pointing out conscientiously that these
are rather paraphrases than accurate renderings, the
effect is scarcely more poetical:

"Ulysses, famous chief, thy calmer stay,
Thou glory of the Greeks, and bane aside
That thou may'st listen to our tuneful lay.
For ne'er in black-hulled ships did mortal ride
Close to our haunt across the heaving tide,
But in must yield to the delicious spell
Of our sweet melody and list to all we tell." 101

But more characteristic of the translation as a whole
is this simple and straightforward speech of Polyphemus:

100 XXII, 15-16 (XV-16
101 "XI, 184-186 (XI. 171-173).
to Menelaus:

"For thy dominion is a rolling plain,
Where grow rich clover, and luxuriant grass,
And wheat, and spelt, and breadths of yellow grain:
In Ithaca we have no stretching downs,
Nor meadows; but a grazing scant for goats;
Though far more lovely than a pasture land;
Our island homes are not for horses fit,
Nor have we goodly meadows on the slopes
Which slant sheer towards the sea; but nevertheless
Dearest of lands is Ithaca to me." 102

This is an honest, manly version of the story which some readers will enjoy without missing the color, and the imaginative charm which constitute the magic spell of the Odyssey for others. It is superior to any of the other blank verse translations of the Odyssey which preceded it except Bryant's.

134. WAY


This edition, though printed in clear type on paper of good quality, is difficult to read because the verse is set in too short a printer's line, necessitating 102
frequent use of the "bracketed turnover," the extra word being inserted sometimes above the line and occasionally below. It is thus often necessary to read the couplet twice to decide with which line a word belongs.

There are neither notes nor prefatory matter. The translation is obviously intended for the general public, but it is less readable than many of the same translator's other works. The anapaestic hexameters rhyming in pairs are monotonous even though the rhymes are not always emphatic, and frequently seem imperfect, as e.g.--

"But the fall of the night broodeth o'er the inhabitants a' the isle.
There ran we the valley ashore, and the sheep from her bold look.--"103

The long verse, unbroken by paragraphs or stanzas, is tiring to the eye and the verse seems constantly fettered by the rhyme. Almost never a twist or free-flowing rhythm; at times it toils heavily, as verse does not. The second verse in the following couplet lies painfully:--

"All father of gods and men, the sibyl of my son,
Full loud roared thy thunder rolled in the sky,"104

103 XI, 19-20 (loc. cit.).
104 XIX, 110-11.
or

"Now the galley lay high on the land, as we left
    her a year ago;
So we dragged her down to the strand and the billows
    and launched her thereon."

There are many that drag in this manner.

The rhythm has a straining quality that is far from
suggesting any cadence of Homer. And the reader illness
weary of lines which seem to droop in melancholy fashion:

"And for me, to my boxer will I go, and my limbs on
    the couch will I lay;
The couch that is grown but a couch of sighs for the
    weary hearted."

The translation is fairly close line for line, but it is
neither effective as English poetry nor pleasantly readable
as a rendering of the Odyssey.

105. P.L.M.RU

The Odyssey of Homer, translated by
George Herbert Palmer. Boston and New York, 
Houghton, Mifflin and Co. Inc., 1911. 107
387 pp., cloth, $2.00.

The same. Reprinted 1888, 1887, 1886, 1018, 1081, 1088. $2.00.

The original edition is satisfactory in format, clearly
printed on good paper, with wide margins. There are no

105 XI, 1 (1-2).
106 XXI, 32-35.
107 For partial translation in 1887, see A. 107.
notes but a brief preface explains the translator's purpose and theory, and an introduction provides an analysis of the poetry by books, and a discussion of the historical background.

With the exception of certain abridged school editions, which are invariably so labeled by this publisher, all of these features are reproduced in the later reprints, which are available at present as follows:—


This is distinctly a school edition, with narrow margins and relatively small print on paper of only fair quality. The supplementary matter includes a map and a pronouncing vocabulary. It might be useful in public libraries for adult education, but its format does not suggest the pleasantly readable version to which the translation is...

The most attractive edition is the following:—


This is a splendid edition for young readers on the
any general reader. It has fine large print and a broad page with wide margins. The paper is of good quality and the binding and illustrated end-papers are decorative. There are no notes and the lines are not numbered as it is obviously a book for pleasant reading, not for study; but the translator's preface is included and a brief historical introduction dealing with the poem. Mr. Wyeth's illustrations are rich in color and sympathetic in feeling. Like so much of the same artist's work the backgrounds suggest the wonder tale of an unreal fairy world, and at the same time the figures are classical in conception, neither modernized nor stylized, but with their essentially human character emphasized.

Palmer's translation is extremely interesting not only in itself but because it represented a somewhat new departure, an experimental diction that was neither poetry nor prose but shared the nature of both. Believing that the natural rhythm of English speech is iambic and that the underlying joy which is the essence of poetry can be expressed only through rhythm, he never thought it to escape the fates of both or even that of a merely measured verse which would constrain the soul forces of
his translation. The result is what he calls "iambic recitative, or a free unmetered rhythm whose cadences wait upon the pauses of the thought." 108

The result of this combination is naturally not always successful, whether it is a legitimate prose rhythm at all is questionable. Sometimes it is verse in all but the arrangement of lines, e.g. --

As thus he spoke a great wave broke on high and madly plunging whirled his raft around; far from the raft he fell. 109

So much rhythm in prose becomes monotonous, yet wherever it is broken the result seems disjointed. The reader becomes uneasy, his ear accustomed to the rhythm in half the sentence is jolted by the return to prose at the end, so that his progress resembles that of a bally galloped horse. The following is an example:--

Then bathing and anointing with the oil, they presently took dinner on the river bank and waited for the clothes to dry in the sunshine. And when they were refreshed with food, the maids and sir, they then began to play at ball, throwing their simples off. Thence of Musica led their sport; and as the huntsman sets his ears down a mountain, low long Triumph or Trinblass, exulting in the bow and the swift bow, till round her sport the woodland runs, branches of


109 V, 412-416 (p. 41).
aegis-bearing Zeus, and glad is Leto’s heart, for all the rest her child o’erheads by head and brow, and easily marked is she, though all are fair; so did this virgin pure excel her women.]

Then answered him white-armed Nausicaä: “Stranger, because you do not seem a common, senseless person,——and Olympian Zeus himself distributes fortune to mankind and gives to high and low even as he wills to each; and this he gave to you and you must bear it therefore,——now you have reached our city and our land; you shall not lack for clothes nor anything besides which it is fit a hard pressed suppliant should find. I will point out the town and tell its people’s name. The Phaeacians own this city and its land, and I am the daughter of generous Alcinous, on whom the might and power of the Phaeacians rests.”

Palmer’s prose is at its best when it is frankly prose, but then it differs little in fundamental rhythm from that of Butcher and Lang. The two versions are equally accurate though Palmer’s is somewhat less diffuse, less meticulous in rendering every epithet. There is in each the suggestion of Biblical language, though the latter one has a less archaic vocabulary and the general tone is less solemn. In this aspect of its fiction it lies midway between Lang’s and Butler’s versions with both of which it

110 VI, 96-109 (p. 11).
111 Ibid., 106-107 (p. 11).
challenges comparison, for like Butler, Palmer’s avowed intention was "to choose the veracious language, the language of prose rather than the dream language, the language of poetry." He counted on the unobtrusive rhythm alone to produce the desired poetic effect. His style is at times startlingly familiar, in comparison with the older translations, as when Nausicaä addressing her royal father, says:—

"Papa dear, could you not have the wagon harnessed for me,—the high one with good wheels to take my nice clothes to the river to be washed, which are now lying dirty? Surely for you yourself it is but proper, when you are with the first men holding councils, that you should wear clean clothing."113

So also, when the saucy maid Atlantis bespeaks Ulysses:—

"My, silly stranger, you are certainly some crack-brained person, willing to go to the cooper’s lith’s to sleep, or to the corn lodge; but here you waste continually, braving those many lords, and unwhashed at heart. Surely the wine has touched your vitals; or else it is your constant way to chatter ill. Are you beside yourself because you beat that scurvy man? A better man than Ima's way by and bywise to box your path with doughty blows and pack you out of doors all dabbled with your blood."114

This is dramatically possible, but considerable labor

112 Preface, p. viii.
113 VI, 57-65 (p. 90).
114 XVII, 87-89 (p. 117).
in tone that the same passage in Butcher and Lang:—

"Wretched guest, surely thou art some brainstruck man, seeing that thou dost not choose to go and sleep at a smitly or some place of common resort, but here thou protest much and boldly among many lords and hast no fear at heart. Verily wine has got about thy wits, or perchance thou art always of this mind, and so thou dost bubble idly. Art thou beside thyself for joy, because thou hast beaten the beggar Imus. Take heed lest a better man than Imus rise up presently against thee, to lay his mighty hands about thy head and bedabble thee with blood, and send thee hence from the house." II.

Palmer's translation grew out of years of reading aloud to a fireside group of students who followed his oral rendering with the Greek text in hand. Scoreless on these occasions the vocal emphasis gave the variety which is lacking in the succession of short parallel clauses that too frequently make up his paragraphs.

"For here are meadows on the banks of the gray sea, moist with soft soil; here vines could never die; here is a coast feverish land; a very heavy crop, and always well in season might be reaped for the undersoil is rich. Here is a quiet harbor, never needing anchor-Stones,—throwing out anchor-stones or fastening cables,—but moorly to run in and wait while till sailor hearts are ready and the winds are blustering. Just at the harbor's head's spring up a chimney; air flows from beneath its cave; around it rooks as grow. Here we sailed in, where we were safe, through smoky night; there was no light to see, for there..."

115 Ide (p. 320-22).
the ships was a dense fog. No moon looked out from heaven; it was shut in with clouds. So no one saw the island, and the long waves rolling upon the shore we did not see until we beached our well-bonched ships. After the ships were beached, we lowered all our sails and forth we went ourselves upon the shore; where falling fast asleep we awaited sacred dawn."116

The translation is a readable one but in the style of its prose it did not surpass the work of Butler and Lang; in the modern tone of its diction it did not equal Butler's. Not until the twentieth century was the 'Odyssey translated' in a current speech which combined vigor, color and dignity.

138. MORRIS

The Odyssey of Homer, done into English verse by Henry Tate Morris... London, Macmillan and Turner, 1867, 420 p., 13 c.

The same. Reprinted, 2 vols., 1880; 1 vol., 1887, 1907; 11th edit., 1931. All o.p. 117

In the first edition the print is fine but clear, or smooth opaque paper. There are no notes or illustrations, but each book is prefixed at a margin, and all the verses are numbered. The type is of eleventh century, covering heavy boards.
The two volume edition of the same year was made from the same plates but on hand-made paper with wide margins. The paper is of rough finish and in spite of the beauty of the book the type is not as evenly inked and the impression not as perfect as in the first edition. The binding is half white vellum with resettled paper boards.

The limited edition de luxe has the following colophon:


This beautiful edition, also on hand-made paper with wide margins, has its headings and segments in red. The verses are not numbered. It is bound in gray paper-covered boards.

The translation in rhyming anapaestic hexameters is faithful but too melodious in its general effect to be read as the Odyssey with any enjoyment.

The six foot verse lacking one syllable has no suggestion of the classical every sound situation like a double ballad rhyme, with the choice of epithets and general form with would not the same as that of Julia Lomax "and the Sirens."
Tell me, O muse, of the Shifty, the man who wandered afar,
After the Holy Burg, Troy-town he had wasted with war;
He saw the towns of menfolk, and the mind of men did he learn.
As he warded his life in the world, and his fellow-farers' return.

Similar expressions which create an inappropriate northern atmosphere occur on every page:—thrallfolk, staff-carle, the doom of bane, besides self-conscious archaisms such as

"And on the floor do thou streak thee: or a bed for thee let them dight."

The metre is monotonously jig-like and the verse is unredeemed by any quality of tonal music or emotional color. It merely goes on and on:—

But Telemachus went to his chamber high-built in a far-looking stead,
Of the house exceeding beauteous, and here he came to his bed,
While many things in his mind was he heedfully turning o'er,
But the burning brand for his lighting a trusty woman bore,
Euryclea, daughter of Ops, that was Penelope's seed;
But her with his wealth and his treasure Laertes had bought indeed,
In the very bloom of her youth, and twenty beaxes was her price;
And he housed her in the house as his wife the prudent and wise.

118 I, 1-4.
119 XV, 379; XXIV, 107; XIX, 593.
120 XIX, 590.
But abed he lay not with her, for the wrath of his wife did he fear. So she bore the brands a-flaming, and of all the brand-olds there, she loved him the most, and bad nursed him whilst yet but a babe was he. So he opened the door of the chamber wrought well and headfully, and set him down on the bed, and put off his dainty wood and gave it unto the good wife, to the hands of the headful of rode; and she folded up the current and smoothed it out with care, and hung it up on a pin by the pointed bedstead rail. Then forth from the chamber she wended and she door thereof pulled to. By the handle ring of silver, and the bolt with a thong she draw'd.

In poetic power this translation does not compare with Morris's original work nor does it see worthy of the beautiful Golden type in which it is set.

189. CODRINGTON


This is a little known and undepart translation in format which is fairly satisfactory. The type is of average quality, the type a rather extra coarse with curved serifs confusing to the eye. The type is not ruled and...
at the top of the page and the few notes are scattered through the volume. The preface contains an analysis of the plot of the *Odyssey* and a statement of the translator's aims: "the utmost fidelity combined with a varied and unaffected versification."

The opening lines are a fair sample of this variety:

"Sing through my lips, O Goddess, sing the man Resourceful, who, storm buffeted far and wide, after despoiling of Troy's sacred tower, Beheld the city of S triumph, and knew Their various tempers."

In spite of his avowal of having "eschewed all mock archaic diction," there are many lines like the following:

"They rose to was astonished at that sight, For very bare the breast. And then their sight Was sated, all with variegated dress A sumptuous meal." 123

The habit of changing the spelling of a name in order to alter the stress— as occasion to translation—is confined to the earlier writers. The translator felt that Scott does this, but in an ideal and accurate way.

122 I, 1:9 (1:7).
123 Preston, loc. cit.
124 X, 176-77 (175-76).
are normal and frequent, whereas in English the reader is accustomed to single forms and is generally forced to reread the line to get the proper rhythm.

The author seems at times to have crowded his verse with short, unaccented syllables in the effort to reproduce the rippling effect of Homer's dactyls, but this the English pentameter does not do, e.g.—

"How could I ever of godlike Odysseus
Remain forgetful, who excels all men
For wisdom, and for rendering offerings due
To the immortal Inhabitants of Heaven?"

The translation is faithful but the verse is without special distinction and there has never been any cause to reprint the volume.

140. BUTLER 1900

The Odyssey, rendered into English prose for the use of those who cannot read the original, by Samuel Butler... London, New York, etc., Longmans, Green and Co., 1900, 328 pp., 250 c.

141. The same. Reprinted, ed. ed. Long's standard verson, Jonathan Cape, 1930, 7/6; ... Sutton, 1934; Peter Smith, 1934, 5.00.

All these editions are similar in form, the versions in revision involving chiefly correction of the original.
errors. The paper is smooth and opaque, the print rather fine but clear. There are several interesting maps and plans to illustrate the author's theory of the location of the story in Sicily. The few notes are explanatory rather than textual, and are generally inserted to prove his thesis of feminine authorship.

The translation is fluent and readable but in comparison with the other prose versions seems wanting in dignity, more so than Butler's Iliad, which was equally modern in its language. The theory that the Odyssey was written by Nausicaa, much of it in a style which burlesqued the Iliad, has apparently dominated the translator's mind to such an extent that the tone is often flippant and ordinary, where iter combined dignity with simplicity.

In a patriarchal society it is quite understandable that the king's daughter should be rejected as an object of marriage, but so strange in the reader—a product only of conventional epic tradition—is offended. For she says in these words:

"Fapa dear, could you an ... Later have a good big potato? I want to take all our dirty clothes to the damper in the air. You are the only one here, so it is your right that you should have all the ... you are the princess of the country, 'you say. Five sons of the, they are not good, while the other five sons of the..."
you know they always like to have clean linen when they go to a dance, and I have been thinking about all this."126

There are countless passages in which the expressions used, though justifiable as verbal translations, give the wrong connotation in English, e.g.—

"The airs she gives herself on the score of her accomplishments."127

"You will meet all the best people."128

"There is no accounting for luck."129

"He will have to take the luck he was born with."130

"Raney ordering her own husband."131

"I hate the man even as I do Hell fire."132

There is something trivial in the associations of the English word luck, which in no way suggests that "sufferment when he said "We shall suffer whatever fate and the broad Spinners spun with their thread so his at his birth."130

---

126 VI, 57-58.
127 II, 117.
128 VI, 126.
129 VI, 137.
130 VII, 136.
131 XI, 136.
132 XIV, 136.
Hell-fire is a Christian conception, not the equivalent of the gates of Hades. These are trifles but the use of many such terms conveys the impression of a mind not sensitive to atmosphere, or else a desire to transfer the story so completely into modern English terms that no effort of the imagination should be necessary to understand it; which is surely not an end to be sought in translation.

The general effect of the translation is well illustrated by the description of the Lotus-Eaters:

"But on the tenth day we reached the land of the Lotus-eaters, who live on a food that comes from a kind of flower. Here we landed to take in fresh water, and our crews got their mid-day meal on the shore near the ships. When they had eaten and drunk I sent two of my company to see what manner of men the people of the place might be, and they had a third man under the... They started at once and went about among the Lotus-eaters, who did the no hurt but gave them to eat of the lotus, which was so delicious that these who ate of it left of caring about home, and did not even want to go back and say what had happened to the, but care for staying and munching lotus with the Lotus-eaters without thinking further of their return; nevertheless they went thusly I forced them back to the ships and made them fast under the benches. Then I told the rest to spread out and not, lest any of them should taste the lotus, and leave off waiting to get home, so I set on their faces and scote the open sea with their oars."
The prose is clear, direct, an accurate representation of the Greek words, but somehow it is flat and lacking in beauty, as if the writer had purposely tried to keep all color and poetic feeling out of it. It reads with the matter-of-factness of Robinson Crusoe and this grey monotone is not characteristic of the original. Emotional color in writing is an intangible quality, not easily analyzed even when it is most apparent, but it is in part at least due to such slight differences as may be seen here in Butler's use of the negative phrase, "without thinking of return" as compared with Shaw's positive statement, "letting fade from his mind all memory of hope."

This translation however is not without interest for the modern reader. Butler was not only thoroughly acquainted with his Homer, but he had made an extensive study of the terrain involved in the Odyssey, particularly Tropaeum in Sicily which he believed to be the 'Isle of Hades', and the countryside, described under various names in the story. His maps, plans and frequent references to gods, gods and customs still found in the Mediterranean islands help to add reality to the background of his tale, but his constant insistence on the familiar and the "real" which we imagine a winter
irritating, has helped to create the atmosphere of triviality which somewhat spoils the charm of the Odyssey.

His theory of authorship was taken as a joke by his contemporaries and has seldom been seriously considered by other classical scholars, despite many discrepancies in the Odyssey which it seems to explain. Professor Farrington of Capetown has in recent years come to Butler's defence and at least one other scholar has lately joined him, but as yet the Lady Hausfeld of Trupari has not supplanted Homer, in the minds of readers.

142. LACAILL 1088-1310

The Odyssey, translated in verse by J. T. Mackall... London, John Murray, 1901-1910, 6 vols., £1 et.


The original edition appeared in three installments, in pleasant covers, with large type, on heavy vellum paper. The verses were not numbered and there was neither an introduction, nor prefatory exploration of the translator's choice of an unusual metre.
The revised edition in one volume is equally attractive in appearance, although the inner margin is not wide enough in comparison with the outer and right margin, and not stand rebinding. The numbering of the verses at the top of the page, refers to the Greek Vulgate text, and though the translation is intended for popular reading, the few omissions in the text are indicated in the preface, where the exact verses are given, the reasons for omitting them, and the manuscript authority for doubting their authenticity. Such scholarly accuracy is characteristic of all Professor McKail's work, but is unusual in editions intended for the general public.

The preface in this edition also contains the translator's defence of his metre, the couplet, which he chose fifty years back before reading the Rubaiyat of Hafiz and which it is now so closely associated. He denies the usual criticism that it is not suitable for continuous narrative on a large scale, as contrasted to Dante's Inferno; and that it can express neither the following linked quatrains indicate:

"Thus all the day lone hesitated to go
With drooping sails, with the sun overhead
And all the ways were long, so very, very slow.
The borders of the pearly region I knew."
"Thereby a tribe of men their city keep
Cimmerians, round whom mist and cloud are deep
For ever does the shining sun on them
Dart down his rays when up the sky do steep

"Star-strewn sky he climbs, nor when he turns once
To earth descending from the heavenly floor;
But haleful night upon those wretched men
Lies brooding; 'tis he in the ship adores;"106

In spite of the translator's contention however,
that it has the requisite speed and variety, there seem
to be two justifiable objections to this metre for the
purpose of Homeric translation. It is too definitely
associated in the English reading world with the charac-
ter of the subject, so that while it seems not in-
appropriate in rendering an episode or an aspect of the
reflections of Lucretius upon life and death,107 it does
not suit the shift yet stately and unhurried movement of
Homeric verse.

As indication of the mental association, the follow-
ing extracts seem to be unusually successful because in:

106 XI, 11-12 (p. 337).
107 82. the supersat up and in murder and
Death', translated in the work of
Skeat (London, 1923).
subject matter as well as in sound they might have come
from Omar Khayyam himself:

And leaning up against the wall in line
Stood casks of ancient and delicious wine,
That for Odysseus at his home coming
Held store within of potent drink divine. 138

Also, how they do these mortals blame
The gods, as though by our devising came
The evils that in spite of ordinance
By their own folly for themselves they frame. 139

Individual quatrains often read pleasantly, where
the sense of a simile or other brief passage fits into
the small compass of the metrical movement, thus:

While the raft helpless on the tideway均可,
as down the plain where autumn is begun,
Before the northwind tufts of thistledown
Entangled close together twirling; run;

So him across the sea in furious race
Thither and thither the winds bore space;
And now South wind to North its plaything changed,
And now East wind to West gave up the chase. 140

But in spite of this occasional success there remains
the second fundamental objection to this verse: the
peculiar movement of the quatrains, wherein the number of

138 II, 240-245 (p. 34).
139 I, 22-28 (p. 2).
140 V, 247-253 (p. 135).
the last line with the first two brings the cadence to a definite close with a more or less emphatic pause. It is true that Professor Mackail frequently diminishes this effect by linking his quatrains in sense. Sometimes for an entire page the end of a sentence will not coincide with the close of a quatrain, but this too is an admission of the essential difficulty of his metrical scheme.

A good example of the linked stanzas is the description of the Phaeacian palace:—

For like a sun or moon one splendour blent
Filled all the high-roofed house significant
There great Aeleinous dwell: the brazen walls
Athwart and endlong from the threshold went

Right to the inmost chamber of the hall;
And a great frieze of blue ran round the wall;
And golden doors the stately house within
Shut off, and silver doorway-pillars tall

Out of the brazen threshold springs to hold
The silver lintel; and the latch was gold;
And gold and silver bounds on either hand
Stood, that Hephaestus' cunning cut of old

Had wrought to guard Aeleinous' house—
Essential, eternal, indestructible.

Professor Mackail's translations are always accurate
and scholarly in every detail. Like Homer himself he
never leaves the reader in doubt as to what the text.

141 VII, 21-3 (p. 131).
was of iron or of bronze. The heavy arrow of Odysseus is bronze-topped; the dagger of Eurymachus is bronze, double-edged; Telemachus smites with a bronze spear head, and his helmet is bright with bronze. 142

But the translation is at its best not in scenes of battle or horror—the verse is too tranquil for these—but in passages describing idyllic natural scenes and the rich texture of garments or household furnishing. Such a picture as the following:

But at the haven head an olive tree's wide-stretching boughs outspread, and rich to these a cavern dim and lovely, to the nymphs held hallowed, that are called the Eaiades.

In it are mixing-bowls and jars of stone Where the bees build their combs, and high uprown Stone looms, whereon the nymphs their marvelous Raiment of dim sea-purple weave alone. 145

This translation is only for the reader who wishes Homer in many forms. Admitting that the metre is skillfully handled, that it moves fitly a seductive rhythm, and that the recurrent variation in rhyme provides an elusive pattern of melody, it is still not Homeric in effect, and should not be recommended to the English reader who knows no Greek.

142 XXXI, 432 (p. 468); XXXI, 47, 7 (p. 459).
143 XXXI, 102-107 (p. 476).

The same. Reprinted; Boston, Dana Estes & Co., 1912, o.p.

This is a handsome book, with a large page and beautifully clear type, printed with red initials. Black and white illustrations and a plan of the palace add to the charm of the volume, which is obviously designed for pleasant reading, not for study.

The translation however is not one which will appeal to the general reader unacquainted with Greek. It is interesting to students, because as a line-for-line translation it is readily compared with the Greek. For the benefit of scholars who use it in this way it would be better to print it opposite the original. For scholars too its imitation of the original dactyle meter is as always an interesting experiment. To them, even when it fails as English verse, it has a certain echo of the Greek lines by association.

But this cannot happen to one who is not a scholar, and to him the verse is poetry...
lack of variety in pause or accent.

"Thus did I speak and I mounted aboard, and I bade my companions likewise mounting the vessel to loose from the noorings the cable. These then quickly embarked and taking their seats on the benches Smote with the well ranged oars the grey green brine of the ocean." 144

This is not true of the same verses in Greek because there the absence of accentual stress relieves the rhythm of its throbbing tun-ti-tum-tum; and the greater number of polysyllabic words provides dactyls with a naturally musical lilt. This the short English words cannot reproduce as successfully as, for example, can Greek with its long compounds. In spite of many attempts at imitation it seems unlikely that the effect of Homeric poetry will be reproduced successfully in English through methods so closely approaching the mechanical. Such lines as Thomson's

The noon of doves in immortal sheen,
And morning of innumerable hushes,

or Meredith's

To throw that faint thin line upon the foam,


are far more suggestive of Greek poetry than any photographic reproduction of dactyls and spondees.

This translation is of interest chiefly to students of metrical problems, both because of its experimental nature and its long preface dealing in a technical fashion with the differences between Greek and English prosody.

145. MURRAY 1919

The Odyssey, with an English translation by A. T. Murray...London, William Heinemann; New York, G. P. Putnam's Sons, 1919, 2 vols., 16½ cm. (The Loeb Classical Library), 20/-; $5.00

Similar in style to the same translator's Iliad, this version is minutely faithful to the original, smooth and fluent in its prose and conventionally dignified in manner. It often differs so slightly from the earlier versions of Butcher and Lang, or Palmer that the addition of the Greek text seems to be the only adequate reason for the volumes.

Compare, for example the speech of Melantho to Ulysses:149

"Wretched stranger, thou art but a crack-brained fellow, unwilling to go to a smithy to sleep, or to a common lodge, but protest here

147 For format cf. series note in Appendix.

148 Item 73 in this list.

149 Cf. Palmer's version, item 137; Butcher and Lang's, item 132.
continually, unabashed in the company of many lords, and hast no fear at heart. Surely wine has mastered thy wits, or else thy mind is ever thus, that thou dost babble idly. Art thou beside thyself because thou hast beaten that vagrant Irus? Beware, lest presently another better than Irus shall rise up against thee to beat thee about the head with heavy hands, and befoul thee with streams of blood, and send thee forth from the house." 150

There is a certain monotony in Professor Murray's *Odyssey* which was less noticeable in his *Iliad* although the same technique is emphasized in both. Epithets and conventional expressions are invariably translated by the same phrase throughout which becomes wearisome in prose, although in poetry the repetition is accepted as appropriate, whether because of its recognized purpose in filling up the line, or because the recurrent words are not unpleasant in verse.

The long Greek sentence imitated in English also becomes a burden at times as in the following:--

"In it are meadows by the shores of the grey sea, well-watered meadows and soft, where vines would never fail, and in it level plough-land, whence they might reap from season to season harvests exceeding deep, so rich is the soil beneath; and in it, too, is a harbour giving safe anchorage, where there is no need of moorings, either to throw out anchor-stones 150 XVIII, 327-336."
or to make fast stern cables, but one may
beach one's ship and wait until the sailors' minds bid them put out, and the breezes blow fair. Now at the head of the harbour a spring of bright water flows forth from beneath a cave, and round about it poplars grow. Thither we sailed in, and some god guided us through the murky night; for there was no light to see, but a mist lay deep about the ships and the moon showed no light from heaven, but was shut in by clouds. Then no man's eyes beheld that island, nor did we see the long waves rolling on the beach, until we ran our well-bench'd ships on shore. And when we had beached the ships we lowered all the sails and ourselves went forth on the shore of the sea, and there we fell asleep and waited for the bright Dawn."

But these are captious criticisms of details. There is no serious complaint to be made of this scholarly and adequate rendering, save that it will neither tempt nor satisfy the general reader as will some other translation. It seems to lack vividness, color, texture, the dynamic qualities of a good story which are above all else characteristic of the Odyssey.

It may be because there are fewer good prose translations of the Iliad than of the Odyssey that the latter in this series seems weaker in comparison, but with the poetic diction of Butcher and Lang, or Palmer, the everyday

151 IX, 132-151.
language of Butler, and the glowing prose of Shaw, Professor Murray's becomes merely another translation, one which is somewhat handicapped by academic dress and expensive format.

146. CAULFIELD 1921

The Odyssey, translated into English, in the original metre by Francis Caulfield..., with a preface by the Rev. A. A. David.... London, G. Bell and Sons, ltd., 1921, 411 pp., 19½ cm., o.p.152

The same. Reprinted (Bohn's Popular Library), 2/6, New York, Harcourt Brace & Co., 1928, $0.85.

The reprint is a cheap and unattractive edition, on poor paper, with narrow margins. There are no notes and the verses are not numbered so that it is not satisfactory for students, but the translation is too monotonous to hold the interest of other readers, in spite of apparent efforts to enliven the vocabulary with modern terms.

Many of these are unfortunate in their effect. Ulysses e.g. built his raft "with a T-squarre";¹⁵³ to get a better view of Scylla he "mounted the fo'c'sle";¹⁵⁴ the Sirens

¹⁵² Original edition not seen.
¹⁵³ V, 245 (p. 79).
¹⁵⁴ XII, 230- (p. 196).
"struck up a chantey in chorus"; 155 Agamemnon compared the manner of his death to "a subscription dinner or grand ceremonial banquet, for which many swine are slaughtered"; 156 and upon the return of Ulysses "the women put on their smartest frocks." 157 Unnecessary modernization of this sort cheapens the effect.

The writer is likewise driven to padding his lines by excessive use of epithets and doubling of adjectives which do not add to the meaning, e.g. --

All your girdles and robes and glossy magnificent mantles. 158

Aside from these minor defects of taste the chief cause of complaint is the monotonous sing-song of the metre.

And having spoken thus the grey-eyed Athene departed To her Olympian home, where they say, the Gods have their dwelling Fixed and secure for ever: and never by storms is it shaken, Nor by a shower bedewed, nor ever does snow come near it: Changeless it stands and bathed in the luminous aether of heaven,

155 XII, 183 (p. 194).
156 XI, 416-417 (p. 182).
157 XXIII, 142-143 (p. 376).
158 VI, 38 (p. 90).
Clear and without a cloud in pure white radiance gleaming.
There do the blessed Gods live joyful for days without ending.

The translation is fairly close, line by line, and occasionally vivid in description as in the following unpleasant passage:—

"For on one side Scylla the monster lay: on the other, the awful Charybdis,
Into her horrible maw, gulped down the soft sea water. And when again she disgorged it, the whole sea boiled like a cauldron
Set on a blazing fire: and the salt spray tossed to the heavens
Fell in showers and drenched the opposite rocks to the summit,
But, when she swallowed again the salt sea water, turmoil Raged in her monstrous throat: and rocks, one side and the other,
Thundered an echo back till the black sand showed at the bottom,
Dreadful to see: and my men turned green with sickening terror."

But it cannot be considered on the whole a successful or important version.

147. MARRIS 1925


159 VI, 41-46 (p. 90).
160 XII, 235-243 (p. 196).
The same. Reprinted, 1926. 8/6; $3.00.

Of pleasing appearance and handy size this little volume is obviously intended for the general reader. There are no notes and the only verse numbers are inclusive, at the top of each page. The paper is rather thin and not very opaque, the print small, but clear. The price does not seem to be justified by the quality of the format which is similar to that of many English series sold at 3/6.

The translation is written in blank verse, in a simple, colloquial style and the predominant impression is conciseness. There is little repetition, almost no inversion, and the verse moves with considerable speed and an easy, natural rhythm, without any special distinction.

Now when they came to the bright running river, Where there were troughs unfailing, into which The strong clear water welled and then poured over, Enough to wash the dirtiest garments clean, The girls unharnessed from the cart the mules And shoed them off beside the eddying river To browse on honeyed clover. In their arms They took the raiment from the cart and bore it To the dark pool and briskly trod it down Inside the cisterns, racing one another.161

Variety in the verse is attained by frequent half lines and

161 VI, 85-92 (p. 103).
a considerable number of trochaic endings, e.g.--

So all the livelong night and through the dawn
The galley cleft her way.

***

"Thou hast not said aright! But come, ye people,
Scatter each one of you to his own lands."162

The diction shows a striking resemblance to that of
Professor Murray's prose version, so much so that the one
seems at times scarcely more than a poetic paraphrase of
the other. Occasionally there are identical lines, such
as:--

But nowhere was there shield or mighty spear to seize,163

which may well be accidental and the result of fidelity to
the original in both, but in countless passages the choice
of words is the same and even the order scarcely varies.

Compare e.g.--

Then, as he thought, this seemed the better way.
Into the wood he went, and found it near
The water in an open place. He crept
Beneath two bushes, growing close together,
One olive and one thorn; through these the strength
Of the wet winds ne'er blew, nor the bright sun
Beat with his rays, nor shower of rain could pierce,
So close they grew entwining each with each.
Thereunder crept Odysseus, and at once

162 II, 434 (p. 33); 251-252 (p. 27).
163 XXII, 24 (p. 385).
Collected with both hands a good, wide bed,  
For there was plenteous store of fallen leaves,  
Enough to warm two men or even three  
In winter-time, however sharp the weather.  
And seeing it the sore-tried, goodly man  
Was glad, and lay down in the midst and heaped  
The dead leaves over him.164

The same passage in the prose reads as follows:—

Then, as he pondered this thing seemed to  
him the better: he went his way to the wood and  
found it near the water in a clear space; and he  
crept beneath two bushes that grew from the same  
spot, one of thorn and one of olive. Through  
these the strength of the wet winds could never  
blow nor the rays of the bright sun heat nor  
could the rain pierce through them, so closely  
did they grow, intertwining one with the other.  
Beneath these Odysseus crept and straightway  
gathered with his hands a broad bed, for fallen  
leaves were there in plenty, enough to shelter  
two men or three in winter time, however bitter  
the weather. And the much-enduring goodly  
Odysseus saw it, and was glad, and he lay down  
in the midst, and heaped over him the fallen  
leaves.165

It is obvious from this comparison that Sir William  
Marris has been minutely faithful in his rendering. At  
the same time his verse is more vigorous, less con-  
ventionally poetic, more colloquial in phrase than that  
of Cooper, Bryant, or any of the other nine blank verse  
translations which preceded his. It is easy to read aloud  
and perhaps if it had been written in one of the other

164 V, 475-487 (p. 99).

measures which arouse controversy it would have provoked more criticism and been more widely read. Written in India and first printed at the Wesleyan Mission Press of Mysore, it has received little attention either for praise or blame and remains, for all its excellent qualities, merely another blank verse rendering of the Odyssey.

148. HILLER

The Odyssey of Homer, translated into English prose by Robert N. Hiller...
Philadelphia, Chicago..., The John C. Winston Company [ca. 1927], 462 pp.,
16 cm. (Winston Companion Classics), $0.80.

This is a pocket size volume printed on thin paper which is fairly opaque. The print is large and clear but not well leaded for its size, and the registering is poor. The colored frontispiece by W. Heath Robinson and the decorated end papers, with the design of Alma Tadema's "Reading from Homer" are both more modern than classical in technique and atmosphere. There is no numbering of the lines. The notes at the end of the volume contain an outline of the story, an explanation of all allusions and a glossary of mythological and geographical names.

Obviously, then, this is an edition designed for the general reader who knows nothing of the Odyssey. The
translation is in modern idiomatic prose, written in the belief that "modern youth with his present day vocabulary, being more concerned with a story itself than with the appropriateness of its diction, finds archaic expressions dry and uninteresting." 166

The prose is in general decidedly lacking in any charm or distinction. The following are fair samples.

Helen speaks:

"Zeus, born Menelaus, and you other noble men, though Zeus is almighty and gives all their share of good and ill, sit now and feast in this hall and entertain yourselves with stories, for I am going to tell a good one! I cannot relate or even name the many feats of hardy Odysseus, they are so many. But this is the kind of thing the brave man dared to do there at Troy where you Greeks suffered...." 167

* * *

"Great heavens," indignantly replied Menelaus, "these cowards aspired to lie in a mighty brave man's bed! Odysseus will bring a ghastly doom upon these fellows...." 168

* * *

"Well, stranger," the goddess promptly replied, "I will tell you just how to do it." 169

---

166 Prefatory note.
167 IV, 235-243 (p. 52-53).
168 IV, 333-334 (p. 55).
169 IV, 383 (p. 57).
and thus Nausicaä:—

"Listen to me, fair armed maiden. Let me tell you something...."170

It is difficult to see any adequate reason for injecting thus into Homer the accents of Main street. There are times when the translator perhaps forgets his purpose—to tempt modern youth with its own vocabulary—or when Homer took hold of him forcibly and raised the level of his style giving it something of his own rhythm and power:

As four harnessed stallions on a plain together spring forward under blows of the lash and, lifting their feet high speed swiftly on their way, so leaped the stern of the ship and a great dark-gleaming wave of the resounding sea followed in her wake. In perfect safety she ran steadily on. Not even a hawk, swiftest of winged things, could keep pace with her. Thus lightly speeding on, she cut the waves of the sea as she bore along a man whose wisdom was like that of the Gods—a man who had endured many a hardship as he cleft his way through wars of men and through the boisterous billows, but who now lay sleeping, still as death, unconscious of all he had suffered.171

But it is not often that Mr. Hiller's prose reaches this level and as a whole the translation does not compare

170 IV, 239 (p. 98).
171 XIII, 81-92 (p. 205).
favorably with the other prose versions of the last fifty years. The book has all the earmarks of a publisher's commercial venture.

149. SHAW 1932

The Odyssey of Homer, printed in England, 1932, 363 unnumbered pp., 30 cm.
£12/12; $60.00

This is the original English edition of an important translation which has appeared in several forms. Designed by Bruce Rogers and published by Sir Emery Walker, Wilfrid Merton, and Bruce Rogers, the edition was limited to 530 copies. There is no introduction and the names of translator and publisher appear only in the colophon.

It is beautifully printed in a finely cut, delicate type (Monotype Centaur) on hand made paper of a thin, parchment-like quality. The binding is full black Niger Morocco with lettering in gold. The illustrations, adapted by Mr. Rogers from vase paintings, are circular medallions in black outline printed on a red-gold ground. As pure decoration they have the beauty of fine enamels and as illustrations of the story they add much to its charm, for in spite of their small compass and stylized technique the figures suggest strongly the individual characters and the dramatic elements of humor. At the head of Book II stands
Penelope at her loom, looking extremely bored. In Book V, Athena is angrily scolding a patient Zeus on the subject of Ulysses' sufferings. Mercury, entirely disinterested, stands by smelling a flower. In Book IV there is no missing the gleeful satisfaction with which Ulysses and his companions screw the burning stake into the Cyclops' eye. In Book XXII are the two final medallions, full of grace and movement, showing Ulysses scattering the suitors with his swift arrows.

This is a rare book, a book to love and to handle gently, a delight to the eye and to the touch. The other editions of this translation are as follows:

150. The Odyssey of Homer, printed in England, 1932, 327 pp., 27 cm.

This is an American edition set in a smaller type and a different style, with only one medallion (on the title page), printed on hand made paper and limited to thirty-four copies of which only twenty-five were offered for sale privately. It was set up and issued in this country solely for copyright purposes. The copy seen was bound in crimson calf and is a beautiful book.

172 Seen at the University of California Library, Berkeley.

173 At the New York Public Library.
The important edition for general libraries is the following:--

151. **The Odyssey of Homer**, newly translated into English prose. New York, Oxford University Press, 1932, 327 pp., 24 cm. $3.50.

The same. Reprinted, 1935. $1.75.

This is the American trade edition and the only regular issue of its kind at the time, the translator having prohibited the publishing of a trade edition in England. Because of the importance of the translation, and because it is a beautifully designed and printed book in format worthy of its character, every library should possess at least one copy of this edition.

It was published from the same plates as the limited American edition, with narrower but well-proportioned margins, and is strongly bound in blue buckram. The title page medallion is printed in blue without the gold background. As in the other two editions there are no notes and the lines are not numbered, but a preface is included, in which the translator explains his conception of the **Odyssey**, the purpose and method of his work. It is a translation "not for scholars but for everybody."

The popular priced reprint issued three years later is from the same plates, on a cheaper grade of paper, with
margins a trifle smaller than the regular trade edition, but still adequate and wider than in many books of this type. This edition, designed for school and college use, has end papers decorated with a map of the Homeric world and the wanderings of Ulysses, surrounded by appropriate figure drawings which are classical in feeling and technique. An introduction by Dr. John Finley has been added. The binding is of strong boards in terracotta colored cloth, stamped with a Greek design in black.

The Translation

This Odyssey, in modern prose, is nevertheless the successor to Hewlett's Iliad in verse, and no other translators have equalled these two in the color that animates their work, a quality which seems inadequately illustrated in brief excerpts, so thoroughly does it pervade the whole texture of their phraseology.

When Odysseus disclosed his identity to the suitors, after shooting Antinous,

His words chased the pallor of fear from man to man, and wildly each one stared round for escape from this brink of disaster.

The varied phrases for the swift coming of night are all

174 Item 91 in this list.
175 XXII, 473 (p. 293).
equally vivid, e.g.—

Down sank the sun. The road became blind.

Sundown and its darkness covered the sea's illimitable ways.

The sun went down into the sea and the streets were obscured.

Zeus blinded land and sea with clouds. Night plunged down from heaven.176

Of the erring maid-servants whom Telemachus hanged by the neck, he says:—

A little while they twittered with their feet—only a little. It was not long.177

This is strangely more effective than Professor Murray's

"And they writhed a little while with their feet, but not long."

The prose is vigorous, with a musical cadence and a rhythmic pattern, but one which never slides into blank verse. Thus Penelope, to Odysseus:—

"Stranger, dreams are tricksy things and hard to unravel. By no means all in them comes true for us. Twin are the gates to the impalpable land of dreams, these made from horn and those of ivory. Dreams that pass by the pale carven ivory are irony, cheats with a

176 III, 487 (p. 43); IX, 63-69 (p. 122).
177 XXII, 473 (p. 303).
burden of vain hope: but every dream which comes to man through the gate of horn forecasts the future truth."

The vocabulary also is that of prose in spite of its richness. While it does not lack poetic feeling in its vivid perception of the concrete, there is present no haze of sentiment or emotion. Thus:--

"Off they went at once and met a party of these Lotus-eaters, who had no intention of slaying my emissaries: instead they gave them a dish of their Lotus-flower."179

The idiom is familiar, the phrasing colloquial. Archaistic expressions and the formality of Butcher and Lang are lacking, yet the diction is never prosaic, dull or gray, like Butler's; nor does it lack dignity. When it relapses into the vernacular of slang it is dramatically in character, as when Odysseus says:--

"Indeed I might drool on and on, telling the tale of all that I have suffered, of the manifold trials inflicted on me by the will of the Gods,"180

or in the description of the boxing bout:--

However they haled him into the open, and there the two squared off. Royal Odysseus was puzzling himself if it were better to smite the other so starkly that life would leave him where he fell, or to tap him gently and just stretch

178 XIX, 560-567 (p. 209).
179 IX, 91-95 (p. 122).
180 VII, 213-214 (p. 100).
him out. On the whole the gentle way seemed right, to save himself from too close notice by the Achaeans. So when they put up their hands and Irus hit at his right shoulder Odysseus only hooked him to the neck under the ear and crushed the bones inward, so that blood gushed purple from his lips and with a shriek he fell in the dust, biting the ground and drumming with his feet. The suitor lords flung up their hands and died of laughing.181

It is the almost unique quality of this translation that it combines a homely, if not vulgar, earthiness with the delicate perception of poetic imagery. The two are by no means incompatible but are too seldom found together. Hephaestus describes Aphrodite's conduct in terms such as men use. Menelaus son of Atreus can say "Better to set out with full bellies" instead of mincingly "The traveller should dine," but Ithaca is pictured as "deep in the sea" rather than "low-lying," and Mount Neriton, "ever aquiver with wind blown leaves."182 It is this combination which gives the language its strength and vitality. Homer likewise possessed this quality and many of his translators fail for lack of it, but Chapman and Shaw have much in common across the space of three hundred

181 XVIII, 89-100 (p. 249).

182 VIII, 319 (p. 112); XV, 79. (p. 210); IX, 22-23. (p. 120).
In the description of all handicrafts this translator's knowledge of the east, its archaeology and its present peoples is brought to bear. Homer himself does not describe with more loving care the making of Ulysses' boat than this modern who must have seen on the Euphrates many such rafts, with sides and decks of wattles. In all his word pictures there is this keen sense of observation, matching Homer's with the inevitable English word. This, e.g. of dawn in an eastern land:—

Forth from the lovely waters sprang the sun into its firmament of brass, thence to shine upon the Immortals, as also upon mortal men walking amid the cornfields of earth; while the ship drew into Pylos, the stately citadel of Neleus.

The rhythm, the freedom, the poetic vision and the prose downrightness, all the essentially human qualities of this translation may be seen in the following paragraph:—

Odysseus replied, "Ah, Eurymachus, if only there might be a working match just between us two during the late springtide when the days are long: in a hay meadow, perhaps; me with a well-curved scythe and you with one like mine; our match to last all day, foodless,

183 V, 249-260 (p. 76).

184 III, 1-4 (p. 28). Compared to this other translators are colorless, e.g. Professor Murray, "And the sun, leaving the beauteous mere, sprang up into the brazen heaven to give light to the immortals and to mortal men on the earth, the giver of grain."
and far into the gloaming, with grass yet to spare! Or draught oxen of the finest, great flaming beasts lusty with feed, well matched in age and pulling-power, and fresh: also a four-team field of loam that turns closely from the coulter. Then should you see what a long straight furrow I would drive. Or Zeus might, this very day, stir us up one of his wars; and I get a target, two spears and a skull-cap of good bronze fitting tight to my temples. Then, when you saw me abreast the forefront of the battle, you would rant no more nor ridicule my belly. Enough of this! You are an ill-natured cad, puffed up to think yourself someone by association with these few weaklings. Ah, if Odysseus came back to his land, how quickly would those wide doors become too narrow for your rush to safety through the porch."

When a finer Odyssey than this is produced we shall have advanced a long way towards solving the problem of Homeric translation in English. Meanwhile there is no better introduction to Homer.

185 XVIII, 367-386 (p. 255-256).
THE ODYSSEY

Partial and Abridged Translations

152. COLSE 1596

Penelope's Complaint: or A Mirrour for Wanton Minions, Taken out of Homer's Odissea and written in English Verse by Peter Colse....London, Printed by H. Jackson..., and are to be sold at his shop under Temple-Barre-Gates, 1596, 27 pp., 17 cm. 186

In no true sense is this a translation, but it is included here because generally listed as such and as the earliest of the Odyssey. In the "Dedication to the Ladie Edith Horsey" the writer explains that having perused "a Greek author entitled Odissea, written by Homer," he counterfeited a discourse in English verses. Little more than the facts of the departure and return are taken from the Odyssey, the speeches being entirely "counterfeited" in the contemporary spirit. Penelope

186 Photostat copy seen at the Huntington Library; original from the Britwell Collection.
complains of Ulysses' absence, of Helen's perfidy, and the weakness of Menelaus in following her, laments her own fading beauty, and warns her maids to "beware of hot affection." She is far more talkative than Homer allowed her to be.

"Alas, how tawnie am I turned?
How am I wretched transformed in hue?
How am I scorched, and sunburned?
A ghastly creature for to view;
A mirror I for beautie was
But now a monster for disgrace.

* * *

"The virgins state, I must confesse
Is too too tedious for to beare;
But widdowes state exceedes excesse,
So fickle, and so fraught with feare:
Of evils take the least of twaine."187

She writes to Ulysses, urging him to return and recounts not without some pride the number of her suitors, reminding him that she "need not long a widowe live," but protesting her lifelong constancy. Ulysses' return and the battle with the suitors is described in lively manner, and the poem closes with the happy reconciliation:

"Fear not my iem and hearts delight
Penelope my spotless spouse,
Those lads no more shall worke our spight,
They shall no more defile our house.
Ah I haue seene thy constancie

187 Impossible to connect with any passage in Homer.
Thy vertues have rejoyc'd mine eie."188

The poem is interesting in itself as a specimen, but not as a translation of the *Odyssey*.

153. CHAPMAN


The title page is engraved with figures of Homer, Ulysses, and Pallas Athene. A copy with Chapman's autograph is in the Douce Collection at Oxford.189

154. HOBDES

*The Travels of Ulysses; as they were related by Himself in Homer's Ninth, Tenth, Eleventh and Twelfth Books of his Odyssea, to Alcinous King of Phaeacia.* London, Printed by J. C. for William Crook at the Green Dragon without Temple-Bar, 1673, 102 pp., 14½ cm.

The same. Reprinted, 2d ed. Translated out of the Greek by Mr. Hobbes of Malmesbury..., 1674.

This is a modest little book in very fine type, with

188 p. 20.

189 For translation, cf. item 98; this edition not seen. Information from Lowndes, op. cit., II, 1099. It is probably uniform with the complete *Odyssey* of 1615 by the same printer, as this contains the same title page. Item 94 in this list.
narrow margins. The emblem of William Crock, printer, engraved on the title page is its only decoration. There are no notes, and the division into books is indicated only slightly, in small italic type at the end of the last line in each book. The first edition appeared as a specimen to test the public's reception before its author's attempt at the entire Odyssey.

The translation is simple and rather delightful, beginning with the request of Alcinous, at the end of the eighth book, for Ulysses' story:

Well, tell me now what Lands you wandering saw, What nations and what Cities you came to: What kind of People, civil or without Law, Cruel or kind to strangers, godly or no. When you heard sung the woful fate of Troy Why did you weep? the Gods that built the Town Decreed thereat much people to destroy, And that their Fate should be sung up and down. Lost you some Kinsman there, or near Alley? Which might in time of danger you bestead, Or some good friend? A wise friend standing by, Is worth a Kinsman in a time of need.

To this Ulysses said: Renowned King Alcinous, methinks delightful 'tis To sit as we do here, and hear one sing, And specially so good a Voice as this I for my part do never more rejoice, Then when I see the cups go often and retreat. This is a thing that I love best....
The translation is fairly close and reads easily, with a simple directness which was here exhibited for the first time in any English version of Homer. Where it fails to be literal, this is due to the omission of epithets and complete descriptions rather than the addition of words or ideas. Hobbes believed in compression and understatement, and put in one phrase "when I see the cups go often and retreat," Homer's more detailed picture: "When joy possesses a whole people and banqueters in the halls listen to a minstrel as they sit in order due, and by them tables are laden with bread and meat, and the cup-bearer draws wine from the bowl and bears it round and pours it into the cups." 191

But in practical details and in descriptions of homely scenes, the translator is minutely faithful and succeeds in conveying the primitive story teller's atmosphere which the more florid versions of his predecessors had not done. Thus Ulysses, describing his home:--

My place is Ithaca, in which is store
Of Wooll, Mount Neritom is cloth'd with wood,
A goodly Hill, and many Islands more
Lye close about it, yeelding store of food.
Dulichium, Same and the woody Zant,

191 IV, 6-10 (trans. A. T. Murray).
On th' East of Ithaca are scituate.
Another Island, which is called Ant,
Lies Westward of it, but is low and flat.
Rocky is Ithaca, and uneven ground;
But breedeth able men. Nor have I known
The man that to his own minde ever found
A country that was better than his own. 192

This is not great poetry but it does allow the tale
to proceed on its way unhampered.

155. LAMB 1808

The Adventures of Ulysses, by Charles
Lamb. London, Printed by T. Davison, for
the Juvenile Library, 1808, 203 pp.,
20 cm.

Printed in fair sized type as an attractive gift
book for children, with engraved frontispiece and title
page, bound in blue paper-covered boards.

156. The same. Reprinted, with illustrations
by M. H. Squire, New York, R. H. Russell,
1902, 117 pp., 21 cm.

This is a beautiful large-print copy, illustrated
in color and bound in green half-morocco, a de luxe
edition, otherwise identical with the early text.

157. The Adventures of Ulysses, adapted from
George Chapman's translation of the Odyssey,
by Charles Lamb, with an introduction by
1928, 120 pp. (Heath's Supplementary Readers)
$0.64.

192 IX, 21-28 (p. 3).
Although this is a school text, it is a fairly attractive one, with the added value of Flaxman's illustrations. A child could have no better introduction to Greek story.\textsuperscript{193}

The translation--if it may be called such--for it is really a retold story, based on Chapman's version, bears about the same relation to its original as Lamb's Tales from Shakespeare. Its chief value is that, among such second hand versions, it has the merit of being written with the charm of Lamb's English style and much of the vigor of Chapman's translation, which few English readers get for themselves.

Of his indebtedness to the Elizabethan version Lamb himself wrote:

The attempt is not to be considered as seeking comparison with any of the direct translations of the Odyssey, either in prose or verse, though if I were to state the obligations which I have had to one obsolete version I should run the hazard of depriving myself of the very slender degree of reputation which I hope to acquire.... By avoiding the prolixity which marks the speeches and descriptions of Homer I have gained a rapidity in the narration which I hope will make it more attractive and give it more the air of a romance to young readers.\textsuperscript{194}

\textsuperscript{193} There are many other inexpensive editions listed in the Children's Catalog, 4th ed. rev. (New York 1930).

\textsuperscript{194} Preface, p. iv.
Although it was written for a juvenile audience, there is nothing oversimplified about the style which would make it unsuitable for adults unacquainted with Homer, when it is printed in suitable format. The prose is dignified and rhythmical, retaining much of the flavor of Chapman and many of the details characteristic of Homer, so that it often seems in brief passages, a close translation, as e.g.—when he first saw Penelope,

Ulysses was moved to see her weep, but he kept his own eyes dry as iron or horn in their lids, putting a bridle upon his strong passion that it should not issue to sight.  

Or to compare another passage with one already quoted, Ulysses' challenge to Eurymachus:—

"I wish," said Ulysses, "that you who speak this and myself, were to be tried at any task-work, that I had a good crooked scythe put in my hand that was sharp and strong, and you such another, where the grass grew longest, to be up by daybreak, mowing the meadows till the sun went down, not tasting of food till we had finished, or that we were set to plough to see whose furrows were evenest and cleanest, or that we might have one wrestling-bout together, or that in our right hands a good steel-headed lance

195 XIX, 209-212 (p. 180) "And Odysseus in his heart had pity for his weeping wife, but his eyes stood fixed between his lids as though they were horn or iron, and with guile he hid his tears" (trans. A. T. Murray, pp. 244-245).
were placed to try whose blows fell heaviest
and thickest upon the adversary's head-piece."196

The scope of this version includes the story of the
adventures after leaving Troy (in the same order as
Ulysses told the tale to Alcinous); then the episode with
Nausicaä, the return to Ithaca, the trial of the bow, and
the slaughter of the suitors. The adventures of Telemachus
were reserved for a separate volume. The one thing which
Lamb has injected is the moral tone deemed necessary in
1808 in any book designed for the young. The tale in his
view "pictures a brave man struggling with adversity and
showing presence of mind under difficulties," but he is
wise enough to restrict this comment to the preface, and
does not spoil his story with un-Homeric reflections.

158. MAGINN 1835-1850

Homeric Ballads from the Odyssey with
Translation and Notes by the late W. Maginn,
ed. by J. C. [i.e. John Connington?] London,
1850.197

159. The same. Reprinted as Homeric Ballads
and Comedies of Lucian, translated by the
late William Maginn, annotated by Dr. Shelton
Mackenzie... New York, Redfield and Co.,
1856, 342 pp., 19 3/4 cm.

196 XVIII, 366-380 (p. 176), cf. quotation on pp. 344-345.
197 First edition, not seen.
The original edition contained the Greek text which was omitted in later issues. The ballads, of which twelve were based on the Odyssey, and three on the Iliad, had appeared once a month in Fraser's Magazine during 1838. The notes are varied in type, generally critical and informative.

The translation in ballad form may be taken as a concrete illustration of the Wolfian theory of folk-origin. In the Introduction the translator justifies his choice of the metre, in the belief that the "poems of Homer were sung in detached pieces, the scattered fragments having been put together by Peisistratus." 198

The difficulty with this theory as an explanation of the poems however, and the weakness of the ballad form for translation, lies in its failure to recognize the epic artist and the strength of the epic tradition. The most ardent exponent of the ballad-materials theory must still admit that the result is not merely a collection of ballads, and that through the force of the epic tradition in literature the manner of the Norse or Germanic epic would seem a closer parallel to Homer than that of the

English ballad.

The metre is unvaried, and though effective in its own style, is far from Homer in everything that it suggests:

Hot tears did the eyes of the Danai rain,
And they cut their flowing hair;

Uprose thy mother from the main,
With all the immortal sea-nymph train
At the tidings of despair.

Loud over the sea rose the voice of wail,
And the host was filled with dread;
And homeward they would, with hasty sail,
In their hollow ships have fled.199

This is too reminiscent of Sir Patrick Spens to be regarded as anything but a passing and unsuccessful experiment in Homeric translation.

160. ALFORD The Odyssey of Homer, in English hendecasyllable verse. By Henry Alford. 1861

This is an old-fashioned volume, with its type page set in a black border. The paper is of excellent quality, pure white, opaque, and tough without being thick. There are no notes, but the verses are numbered according to the

199 XXIV, 45-50.
Greek lines.

The translation is fairly accurate, line for line, although the writer has been forced to clip epithets and occasionally to compress, with an effect of roughness, to get his Homeric line within the compass of the Shakespearean blank verse with its one extra syllable.

The effect is monotonously the same in various passages, whether Homer is swift or slow. The constant inversion of verb and subject is awkward and un-English, e.g.---

The blasts excited he of all the winds,
and

Thus with his heart conversed he. 200

The monotony of the metre and its failure to carry the movement strongly forward, as blank verse generally does, may be seen in the following description of the sacrifice:--

When all had prayed, and broken cakes cast forward, Then Nestor's son, the great souled Thrasymedes, Stood near and struck; his axe the tendons severed Above the neck: the victim fell: loud chanted The princesses their prayer, and Nestor's consort, Eurydice, eldest born of Clymene's daughters. But they the heifer from the ground upraising,
Held, while Peisistratus the throat divided.
When the black blood had drained, and life the carcass
Had left, again they laid her down and duly
Her thighs dismembered, fat upon them rolling
In double rank, and flesh above arranging. 201

Likewise in passages of swift movement, though the
metre here gains somewhat in speed, it loses none of its
monotonous rhythm.

Thus speaking, from above a huge wave struck him
With fearful crash, his raft in eddies whirling.
Far from the raft he fell, the tiller casting
Forth from his hands; short snapped his mast, by
violence
Of fierce commingling winds in tempest straining.
Far in the ocean fell both sail and sailyard. 202

The remaining books were never published, and this experiment is of interest only to students as another effort in a metre which is native to English and may yet prove a successful medium for Homer.

161. ARNOLD 1880


This specimen of translation in hexameters is the author's only attempt at rendering Homer, though many translations from the various Greek poets appear throughout

201 III, 446-458.
202 V, 312-318.
his works. His diction is less archaic and his metre flows more smoothly than that of Bridges, e.g.--

"Dogs! ye did not think I should ever live to come hither, Back from the city of Troy; and so ye harried my palace, Ravished my handmaids, and, I being breathing, ye dared to beset her—Her! my wife, Penelope—her! with your impudent suings, Nothing regarding the gods, who reign in infinite heaven, Neither believing that any man lived who would shrewdly requite you, Now for all of you—all!—the hour is arrived of your judgment."203

But this is not particularly successful as English poetry nor does it suggest the music of Homer.

162. PALMER 1884


The same. Reprinted, 1886, 1895, 1897.

All these early editions of Palmer's translation were well printed on good paper, with adequate margins. The only advantage in purchasing one now is the presence of the Greek text (that of W. W. Merry, 1876). It is unfortunate, for those who prefer this version to that of

203 XXII, 35-41
Professor Murray, that the whole *Odyssey* has not been reprinted with the text. 204

163. CARNARVON 1886


This is an attractive volume for the general reader, printed on smooth, opaque paper with fairly wide margins. The verses are numbered. There are no notes but the preface deals in interesting fashion with classical geography, and a map of the Homeric world is furnished as frontispiece.

In this translator's opinion, "translations cannot be poems," but non-readers of Greek will best understand Homer in language of great simplicity, for which reason the phraseology of the Bible seems to him the best medium. 205

His translation moves with the ease which characterized his epigrams from the *Greek Anthology*. The blank verse has the straightforwardness of prose, with sufficient rhythm in which monotony is avoided by a large proportion of run-over lines, e.g.---

"But when thou
Shalt come beneath the shadow of its roof,
Pass swiftly through the hall, and thou shalt find

---

204 For note on translation cf. item 137.

205 Preface, p. ix.
My Mother sitting in the ruddy light
Beside the hearth, spinning in wondrous wise
The purple thread of wool. Her chair doth rest
Against a pillar, whilst behind her are
Her maids, and by her stands my Father's throne,
Whereon like an Immortal God he sits
And quaffs his wine."

The rendering is scholarly in its accuracy, though
written for the pleasure of writing— to fill the leisure
hours of a Civil Servant in the East—and designed for
pleasant reading rather than study.

The proportion of verses is about nine to Homer's
six, owing to the verbal accuracy of the translation and
the use of a shorter line, but this line is managed with
skill to reproduce the effect of swift movement when
necessary, as in the storm:--

"A little space
Our ship ran on her course, then suddenly
The creaking West wind with tempestuous blast,
Snapped the two forestays, and the mast fell back,
And all the tackle in a heap was hurled
Into our hold, while falling by the stern
Our mast asunder clave the steersman's head;
And like some diver, headlong from the deck
He fell, and yielded up his gallant soul.
Then did Zeus thunder and his lightning cast;
Then smitten with the bolt and sulphurous flame
Our galley quivered every timber through,
Forth from the ship my crew were cast; like gulls
Round the black hull they floated on the wave.
Nor did the God vouchsafe them a return."

206 VI, 303-309 (350-359).
207 XVI, 407-419 (454-468).
Had the translation been completed it might have ranked among the few successful blank verse renderings of Homer, not as great poetry, but as a faithful translation in pleasant verse.

164. PEASE 1916

The Toils and Travels of Odysseus

The same. Reprinted, 1917; school ed. (Allyn & Bacon, 1926).

In format this is a pleasing edition in gift-book style. The paper is thick, smooth, and entirely opaque, the margins wide, the type large. The black and white illustrations are modern in technique and feeling, but correct in archaeological details of dress, furniture, and equipment. The binding is strong but overdecorated. Neither Homer nor The Odyssey is mentioned on the title page or cover.

The translation is in prose, and fairly close except for its omissions, but it would not be of sufficient importance to include here were it not generally listed as a translation of the Odyssey without indication of its abridgment. It is in fact an adaptation of the story
intended for young people, which "attempts to retain more of the spirit and feeling of the original than is usual in such adaptations."208 It does retain literal translations of certain peculiarly Homeric idioms, e.g. "How strange a word hath escaped the ring of your teeth,"209 but this fidelity is less important in the total effect than the omissions and the quality of the prose style which is not distinguished.

The translator has refrained from cutting brief passages here and there, but has shortened the whole by omitting all of Books I-IV and XXIV, a considerable part of the account of the slaying of the suitors, and various passages of some length in the intervening books. The story thus begins with Odysseus leaving Calypso's isle, and ends with Penelope's recognition of the wanderer, omitting all the previous portions dealing with Penelope and Telemachus. Such an abridgment is rightly entitled The Travels of Odysseus, and should not be listed as a translation of the Odyssey.210

The prose style is in the manner of Palmer's

---

208 Preface, p. vii.
209 I, 64 (p. 4).
210 So listed in Foster, English Translations from the Greek, and in the trade catalogues.
translation though far below it in quality. The cadence rises and falls with monotonous regularity owing to lack of variety in the sentence structure. For pages almost every sentence fits the same pattern, which might be illustrated graphically by a long rising line and a shorter falling one, (——) as each ends with a brief declarative statement. It is difficult to illustrate this quality in a brief excerpt, and it may be that there are other reasons for the monotony, but the clauses underlined in the following passage will illustrate the effect noted:—

"But Zeus, the Cloud-Gatherer, roused against my ships a terrible, tempestuous North wind, and hid in his clouds both land and sea, and darkness sped down from heaven. Headlong were the ships driven, and their sails were rent to pieces by the fierce strength of the wind, till we stowed them within the ships in fear of destruction, and with all speed rowed to land. There for two whole nights and days we lay consumed with pain and weariness. But when fair-tressed Dawn brought the third day we put up the masts, and, setting the white sails took our places on board our ships, and wind and helm kept them on their right course. Now should I have reached mine own land without hurt, but as I was doubling Malia I was driven from my course by wind and current and the North wind, and was carried past Cythera. From there was I driven for nine days over the teeming sea by fierce tempests; but on the tenth day we came to the land of the Lotus-eaters, whose food is a flower. There we went ashore and drew water, and straightway my men took their food by the swift ships. But when we had taken bread and drink I sent forward two chosen men, with a third as herald to learn what manner of mortal men lived in the
land. Forthwith they went and fell in with the Lotus-Eaters. Now the Lotus-eaters, though they proposed no hurt against my men, gave them of the lotus to eat, and whichever of them ate the honey-sweet fruit, loath was he to return with tidings, but longed to remain there with the Lotus-eaters, feeding on the lotus, without thought of returning to the ships. I forced them back lamenting, and dragging them under the benches, bound them in the hold. My other faithful men I bade hasten on board the swift ships lest anyone should eat of the lotus and think no more of his return. Straight-way they went on board, and sitting in order on benches, smote the grey sea with their oars. Thence we sailed onward heavy at heart."

For those who wish to read the Odyssey, the translations of Butcher and Lang, Palmer, Butler, or Shaw are all preferable to this one, and if an abridgment for young people is needed, Lamb's version provides the same portions of the story, while his prose style may help in the development of their taste. At least they should be offered the best.

165. LOCOCK


In metre and in format uniform with the same translator's Iliad, this version is a continuation of his

211 IX, 67-105 (pp. 73-74).

212 Cf. item 89.
experiment with the "free heroic," a pentameter couplet, having unobtrusive rhymes, which are seldom emphasized by end-stopped lines. The metre is equally successful in this attempt, suggesting not only "the surge and thunder" of the Odyssey, but its quieter moods as well. The descriptions of storm-toesed seas shows all the vigor of the battle scenes in the Iliad.

He spoke

And gathered the dark clouds to him, and took
The trident in his hand, and stirred the sea;
And thronging to his call tempestuously
Hurried the Winds: East, West and South rushed forth,
And, rolling his white surges, the chill North,
Child of the upper air,—till heaven's fair light
And earth and sea were shrouded in the night
Of close-packed clouds.

* * *

Then from its crested summit downward hurled
Tumbled on him the wave's great arch, and whirled
The raft about the waters; far he fell,
Torn from the rudder's grasp, into the swell
Of ravening waves; and sail and yard and mast,
Riven asunder by the strong winds' blast,
Lay strewn along the deep.

* * *

Yet ever to and fro
The great seas whirled him; even as thistledown
Along the plain by autumn winds is blown,
Clinging in tufts,—so now the raft again
Chased by the winds went spinning down the main
And North and South buffeted it across, 213
And the East gave it to the West to toss.

213 V, 269-332.
Yet in peaceful scenes the verse can be smooth and
melodious with liquid sounds, e.g.——

And by the harbour's edge
Stands a fair olive, slender-leaved, and nigh
The tree a cavern cool and shadowy,
Dear to the Maiades; and on the floor
Are jars and cups of stone, and the bees store
Their honey there. And downward from the roof
Hang looms of stone, with all the wondrous woof
Of Tyrian dye, woven by the nymphs; and through
The cave run welling waters.

The melody of Greek verse is often suggested by the
skillful use of vowels, as in

So leapt the boat's high stern, and in the wake
Boiled the dark waves of the loud-tumbling sea.

Or again the movement of syllables is made infinitely ex-
pressive of the sense, as it is in the original:

Then night fell, foul and moonless; the wind blew
In gales from the wet West, and ever through
The dun skies poured the rain unendingly.

In scenes of action the diction is vigorous, never wordy,
and the speech frequently closes with a tersely effective
half line, e.g.——

Then swift to the high platform all of stone
Odysseus sprang. The rags he wore upon
His shoulders he has cast aside, and stands
Grasping the bow and quiver in his hands

214 XIII, 78-125.
215 XIII, 84-85.
216 XIV, 457-458.
Filled full with shafts. And there he gazes round
Raining them from the quiver to the ground,
As thus he cries: "Lo, that dread sport is done!
Now aim I for another mark, that none
Has ever hit before--so Phoebus bring
Luck to my bow." 217

Mr. Locock has successfully proved the flexibility
of his medium and the completion of his translation or
further experiments in this direction should be encouraged.

166. BATES 1929

The Odyssey of Homer, translated into
English verse by Herbert Bates. New York
and London, Harper and Brothers [1929],
427 pp., 19 cm. School edition, $1.20.

Designed as a text for use in secondary schools, this
is in appearance nevertheless a very readable book. It is
clearly printed, in large type on paper of fair quality,
and there are no notes; nor are the verses numbered. Maps
of the known and unknown world are included, as well as a
plan of the house of Odysseus and illustrations of the
dress, ships, arms, and utensils of the time. The
Introduction contains sections on Homeric life and religion,
and a discussion of the Odyssey as a poem, its form and
metre, an outline of the story, a summary of the passages

217 XXII, 1-7.
omitted in this version, A Pronouncing Glossary of proper names, and Hints to the Teacher are included in the Appendix (pp. 391-427).

The translation is considerably abridged, its total bulk being about half that of the complete Odyssey, although the writer claims that "no essential part of the story is missing." The omissions are chiefly those passages from Books I-V, VIII, XI, XV and XVI, which are not required by the College Board. These are not indicated in the text but their substance is given in the Appendix. Minor omissions such as repeated portions, digressions and many of Ulysses' false tales are indicated where they occur. The amount of compression thus gained may be estimated by the length of some of the books in this version: Book I is covered in four pages, Book V in six and Book XV in two pages. The resulting poem cannot be said to represent more than the bare outlines of the story, but the translator achieves his aim of "a short readable version" for those who are easily discouraged by the sight of a long poem.

218 Preface, p. xiii.
The verse form is iambic tetrameter, the metre of Scott's Marmion without its rhyme. While not in any degree imitative of the hexameter it is true that this measure produces in English something of the same result obtained by Homer's line in Greek. Though it lacks the majesty and roll of the classical line, it does secure a light and rapid narrative form in which the lyric quality is felt although the story never pauses.

Its swiftness, which is its chief characteristic, may be seen in the following passage:—

Now wise Odysseus stripped away
His ragged garments. Up he sprang
To the great threshold with the bow
And full quiver, and poured forth
The swift shafts at his feet. Then thus
Before the wooers he spoke:

"So now
Ends this dread contest. And again
I aim, at a new mark, a mark
No man has hit before. And may
My aim be true, and great Apollo
Grant me the glory!"

So he spoke
And at Antinous he aimed
His piercing arrows.

The breaking of the lines into conversational paragraphs is a typographical device which serves to lighten the page
and rest the eye, making the poem more easily readable for young people or for adults who read with difficulty. This could be copied with advantage in many of the older translations, where long unbroken pages of close type are physically tiring.

The colloquial phraseology of this version is also characteristic of its general tone, e.g.--

And now into the hall there came  
A beggar of the town, a fellow  
Famed for his greedy belly; never  
Would he do aught but eat and drink,  
And though he had no strength or sinew  
Mighty he was to see.

This fellow  
Was named Arneius: his good mother  
So called him from his birth, but "Irus"  
Was what the young men, one and all  
Were wont to call him, for he ever  
Would run at once on any errand  
A man might send him.220

The author believes the he has retained "the color and spirit of the poem"221 which to some extent is true, but one searches in vain for descriptive passages of poetic beauty in which the original abounds. These have been sacrificed in the effort to convey with speed the main

220 XVIII, 1-7 (p. 234).

221 Preface, p. xiii.
outlines of the story for those who read only as they run.

166 a. MARVIN AND STAWELL


The edition, corresponding in format with the same translators' Iliad, is likewise similar in plan and purpose. The essential features of the story are included and all omissions accurately indicated. The prose is vigorous, simple enough for young people, but not too childish to be read by adults who need a shortened version. It is perhaps less noteworthy than the Iliad only because the number of good prose translations of the Odyssey is greater.

222 Item 87 in this list.
MINOR WORKS

Attributed to Homer

167. FOWLDES 1603

The Strange Wonderfull and Bloody Battell betweene Frogs and Mice....
Interlaced with divers pithy and morall sentences no less pleasant to be read than profitable to be observed..., by W. F., London, Iohn Bayley, 1603.

The same....Paraphrastically done into English Heroycall verse by William Fowldes....
London, Lawrence Chapman, 1634, [pp. ?], 16 cm. 223

The character of these small quartos, poorly printed, with unnumbered pages, is sufficiently indicated in their lengthy titles. Each is padded with several "Dedicatorie Epistles" and prefatory addresses, including one "To the Reader in General" and one "To the Captious Company of Carping Readers." The poem designed "covertly to decypher the estate of these times" is only faintly from Homer, with considerable verbal elaboration on the theme, and moral reflections thrown in, as may be seen from the following

223 Both these editions at the Huntington Library.
stanza, the second of two based on the first half line of the original.

Deigne from your pleasant fountayne of delight,
And euermoving Rivers of true skill,
Now to infuse sweet drops into my Spright,
And heav'ny Nectar on my plants distill:
That they may grow like Bay, which euersprings,
To end the battels of two might Kings,
And all the world may know how strife did rise,
Between renowned Frogs and gallant Mise.224

or this which is typical of the action:--

"Eat-crumme Psicharpix, which was ne'er allide
Unto the king's young sonne that earst was drown'd,
In succour of his friends the Frogs aside.
And to the battell made him ready bound,
Durtie Pelusus in the paunch he thrust,
Faintly the Frog sunke downe into the dust,
Whose fluttering spirit did her passage make,
Downe to Auernus that unpleasaunt lake."225

168. CHAPMAN 1624

The Crowne of All Homer's Workes,
Batrachomyomachia, or The Battle of
Frogs and Mise; His Hymns and Epigrams,
Translated according to ye Originall,
By George Chapman. London, Printed by
John Bill [n.d.], 206 pp., 28 1/2 cm.

This rare volume is finely printed, with a fair page
and many decorations. The head and tail pieces, bearing
armoroidal designs are from wood cuts, the title page and

224 Batrachomyomachia, 1.
225 Ibid., 234-236.
frontispiece from steel engravings, the latter containing a portrait of Chapman by William Pass. This is one of the most delightful of many similar designs in Chapman's works. Above the portrait, Homer is crowned by Apollo and Athena, while Hermes looks on in a flat-brimmed sailor hat with jaunty wings.

In addition to the Batrachomyomachia which Chapman characteristically designates "The Ende of All the Endlesse Works of Homer," the volume contains thirty-two hymns, and sixteen epigrams and short poems, the latter not usually included even among the works attributed to him. They bear such titles as "To Cuma," "Upon the Sepulchre of Midas," "An Assaie of his Begunne Iliads," "Against the Samian Ministresse or Nunne."

The reprints are as follows:

169. The Hymns, the Batrachomyomachia, and two Original Poetical Hymns, by George Chapman, with an introductory preface by S. W. Singer. Chiswick, 1818. 12 mo.

226 This edition not seen. The two original hymns, "In Noctem," and "In Cynthiam" were published originally in 1594 in a small quarto, under the title, Ξιάδ νυκτός, The Shadow of Night: Containing two poetical Hymns Devised by G. C. gent..., at London, Printed by F. for William Ponsonby, 1594. The pages are numbered, the print is small italic, and the volume is rare. It has been re-issued in a photostat copy by the Huntington Library. The hymn "To Cynthia" is particularly reminiscent of Homer's "To Selene," though not in any sense a translation.

The same. 2d ed., 275 pp., 1888.

The difference in paging between these two editions is due to the inclusion in the second, of a Glossarial Index to the whole of Chapman's Classical Translations, of which this formed the fifth and last volume. It is the only index of its kind and is an invaluable aid in reading Chapman's Homer, as it gives the modern equivalents for his many obsolete expressions, such as amelled for enameled (Iliad, XVI, 123), to cote for to pass by (Odyssey, XIII, 421), embossed for foaming at the mouth (Iliad, IV, 258), fatal for destined (Iliad, VIII, 344), whuling for howling (Odyssey, XII, 135), yoted for soaked (Odyssey XIX, 7), yare for ready (Iliad, V, 727), and many others. The index itself is fascinating to read, and a similar one should be included in all editions of Chapman for the sake of readers not familiar with the English of his time.

227 For format of these editions, cf. items 13-15.
The translation of these minor works, all of which are in the pentameter verse in which Chapman had already done "The Shield of Achilles," are without exception simpler, closer to the original, and without the embroidery of conceits which marks his Iliad and Odyssey. The straightforward directness of the verse may be seen in any of the hymns, e.g. this, to Apollo:—

When winde-swift-footed Iris knew th'intent
Of th'other Goddesses; away she went;
And instantly she past the infinite space
Twixt Earth and Heaven; when, coming to the place
Where dwelt th'Immortals, strait without the gate
She gat Lucina; and did all relate
The Goddesses commanded; and enclin'd
To all that they demanded, her deare Minde.228

Or in this epigram:—

Of men, sons are the crowns, of cities' tow'rs;
Of pastures, horses are the most beauteous flow'rs;
Of seas, ships are the grace; and money still
With trains and titles doth the family fill.
But royal counsellors, in council set,
Are ornaments past all, as clearly great
As houses are that shining fires unfold,
Superior far to houses nak'd andc old.229

But the charm of the volume lies chiefly in the Batrachomyomachia which is delightful in its realism.

228 III, 107-113 (p. 24).
229 XIII, 1-6 (p. 129).
Few translators have equalled Chapman in conveying the mock solemnity of this piece of foolery. The burlesque is never carried so far as to destroy sympathy. The sad fate of the mousey prince who "cried Peepe and perisht" is sincerely felt, and vividly conveyed to the reader, from the moment he starts upon the fatal journey on the frog's back:

He stoopt; and thither spritelie did ascend
Clasping his golden necke, that easie seat
Gave to his sallie: who was iocund yet;
Seeing the safe harbors of the King so nere;
And he, a swimmer so exempt from fere.
But when he sank into the purple wawe;
He mourned extremely; and did much deprawe
Unprofitable penitence: His haire
Tore by the roots up; labord for the aire;
With his feet fetched up to his belly, close:
His heart within him, panted out repose,
For th'insolent plight, in which his state did stand:
Sigh'd bitterly, and longed to greete the land,
Forc't by the dire Neede, of his freezing feare.
First, on the waters, he his taile did store
Like to a Sterne; then drew it like an ore,
Still praying to the Gods to set him safe ashore:
Yet sunke he midst the red waves, more and more;
And laid a throat out, to his utmost height:
Yet in forc'd speech, he made his perill sleight;
And thus his glorie with his grievance strove;
Not in such choice state was the charge of love
Borne by the Bull; when to the Cretane shore
He swumme Europa through the wavie rore;
As this Frog ferries me; His pallid brest
Bravely advancing; and his verdant crest
(Submitted to my seat) made my support,
Through his white waters, to his royall Court.
But on the sudden did apperance make
An horrid spectacle; a water-snake
Twisting his freckeld necke above the lake.
Which (seen to both) away Physignathus
Diu'd to his deepes; as no way conscious
Of whom he left to perish in his lake;
But shunn'd lacke fate himselfe, and let him take
The blackest of it: who amidst the Fenn
Swumme with his brest up; hands held up in vaine,
Cried Pepe, and perisht; sunk the waters oft,
And often with his sprawlings, came aloft.
Yet no way kept down deaths relentless force:
But (full of water) made an heavie Corse.230

Few general readers will be seeking these minor
works attributed to Homer, but for those who do there
are no more delightful translations than Chapman's in
the edition of Richard Hooper.

171. PARNELL

Homer's Battle of the Frogs and Mice,
with the Remarks of Zoilus, to which is
 prefixed the Life of the said Zoilus
by Dr. Parnell. London, Printed for
Bernard Lintot, betwene the Temple-Gates,
1717, 30 pp., 20 cm.

In larger type than many books of its time, in this
respect equal to Pope's first edition of Homer, this
volume is clearly printed with lines widely spaced, though
the margins are too narrow for a fine looking page. En-
graved initials and head pieces serve as decoration and
the text is unencumbered by notes, but the verses are

230 Batrachomyomachia, 65-91 (p. 45).
numbered. The translator has included an interesting preface "On Translating," defending his own method which is faithful to the spirit when not to the letter. There is also the "Life of Zoilus," the scourge of Homer, whom Parnell describes as "a figure most venerably slovenly."

This translation has been reprinted separately as follows:--


This is a satisfactory edition. The paper is fairly thick and opaque, the print clear, the margins wide. The notes are few but interesting and helpful to the general reader. The Introduction attributes the Batrachomyomachia to Aristophanes.

Parnell's translation in couplets is smoother than

231 This edition not seen.

232 These translations were also included with Pope's Odyssey (1725), and in Parnell's Poems (1772).
Chapman's, more polished, more conventionally poetic, less realistic, but readable and amusing. The artificiality of the couplet seems not unsuitable to the mock heroic spirit, e.g.--

But when aloft the curling Water rides,
And wets with azure Wave his downy Sides
His thoughts grow conscious of approaching Woe,
His idle tears in vain Repentance flow,
His locks he rends, his trembling Feet he rears
Thick beats his Heart with unaccustom'd Fears;
He sighs, and chill'd with Danger, longs for Shore:
His Tail expanded forms a fruitless Oar,
Half-drench'd in liquid Death his pray'rs he spake,
And thus bemoan'd him from the dreadful Lake.233

Congreve's Hymn to Venus (1710) is interesting solely because of its author.234 It is a free translation with numerous additions in the style of the day as may be seen from the following passage, where four simple but vivid lines in the original become ten. The phrases underlined are interpolated:--

Fixed he beheld her, and with joy admired
To see a nymph so bright and so attire;
For from her flowing robe a lustre spread,
As if with radiant flame she were arrayed:
Her hair, in part disclosed, in part concealed,
In ringlets fell, or was with jewels held:
With various gold and gems her neck was graced,
And orient pearls heaved on her panting breast;
Bright as the moon she shone, with silent light,

233 Batrachomyomachia, 68-77 (93-102).
234 pp. 131-144 in this edition.
And charmed his sense with wonder and delight.235

Other hymns included in this volumes are from the translations of Chapman, Hole, and Shelley, here listed under their names respectively.236

174. LUCAS 1780

Homer's Hymn to Ceres, translated into English verse, with notes critical and illustrative. By Dr. Robert Lucas. Tewkesbury, Riddell, Printer, 1780, 296 pp., 21⅝ cm.

Printed in large heavy-faced type on spongy paper, this is one of those unpleasant volumes in which the impression projects on the verso of the page. The lines are numbered in fives and the notes are numerous and critical. The introductory matter includes a translation of the original preface in Latin by the editor of the Greek text, David Ruhnkenius, dealing chiefly with the obscurities in the Moscow Manuscript, which is the only extant source of this hymn.237

235 V, 84-88.

236 Cf. items 167-169, 174-175.

237 MS (M. Leyden 33 II), discovered in the Library of the Holy Synod at Moscow. It contains beside the Iliad and the Odyssey, sixteen hymns previously known, twelve lines of a lost "Hymn to Bacchus" and the "Hymn to Ceres" in its entirety. The MS is believed by the editor to have been transcribed in the fourteenth century from a more ancient one.

(Cont. p. 383)
The version is fairly close and lacunae in the manuscript supplied by the translator are carefully indicated by italics, yet in spite of his denial that any extraneous ideas are introduced for the sake of metrical effect, such un-Homeric interpolations do occur, e.g. when "the deep bosomed daughters of Oceanus" are described as

Ocean's daughters
Whose swelling bosoms tempt the look of love. 238

The translator is also too fond of general terms which do not convey a definite picture, words like blooming, beauteous. The latter, a special favorite, is found on every page. The verse is likewise full of harsh consonantal combinations, like "and what th'illustrious goddess had enjoined." 239 The general character of the translation, its overemphasis, artificial air and insistent rhymes may be seen in the following extract:

237 (Cont. from page 382)
He does not attribute the authorship of the hymns to Homer, feeling that they lack his energy and spirit, but thinks them at least as ancient as the age of Hesiod.

238 II, 5 (10-11).

239 II, 295 (388).
Above the rest a sweet narcissus grew,
In splendid beauty, on her raptured view:
Earth and confederate Jove put forth the snare,
To tempt, for Pluto's sake, th'unconscious fair:
The gods themselves the product might admire!
From one broad root an hundred heads aspire!
All nature, soon, the spreading fragrance found,
And heaven, and earth, and ocean smile around!

She saw—and, at the sight, with joy entranced,
On, to the beauteous bait, in haste advanced;
But when 't obtain the charming prize she tried,
The treacherous earth beneath her opened wide;
And from the yawning chasm—'tis strange to tell!
Forth issued the grim majesty of hell!
His eager arms th' affrighted maid embraced,
And in his golden chariot instant placed;240

Homer's Hymn to Ceres, translated into English verse by Richard Hole...Exeter.
Printed by B. Thorn and Sons, and sold by C. Dilly in the Poultry, London, 1781,
84 pp., 21¾ cm.

This is a clearly printed pamphlet with wide margins and a fair page. The notes, grouped at the end, deal with text and interpretation, including many interesting parallels from Biblical and other literary sources, relating to folklore, the mysteries, and early religions. As so often in this period the editing gives evidence of wide reading and mellow scholarship. The preface contains an account of the
story of Ceres and Persephone from Apollodorus, the
discovery of the Moscow manuscript containing this hymn
and the likeness between the two tales.

The translation is in pentameter couplets and while
not at all literal, is not more free than was usual at the
time. An epithet is generally extended into an entire
verse, e.g. "rich haired" becomes "whose locks in radiance
round they temples play,"\textsuperscript{241} with the result that the
total of 495 verses in the original becomes 657 in the
English version. This in itself would be unimportant but
the amplification is accompanied by that heightening of
overemphasis, and intensification of all effects which
renders so much of the eighteenth century translation
less effective to modern ears than a simpler statement
would be. Expressions which probably seemed simple and
poetic to them sound stilted, artificial and affected
today, as when Homer says of Demeter, hearing the cries
of Persephone, "Bitter pain seized her heart and she
rent the covering upon her divine hair with her hands,"
Hole translates:

\begin{quote}
At length the shrieks of woe her mother hears--
Her heavenly breast the shaft of anguish tears.
The blooming wreath she from her brows unbinds.
Rends her bright locks and gives them to the winds.\textsuperscript{242}
\end{quote}

\textsuperscript{241} II, 1 (2).

\textsuperscript{242} II, 39-41 (71-74).
Always there is some additional ornament, as though the original had been too poor, when actually it was vivid in its directness, as e.g.--

So he spoke, and called to his horses: and at his bidding they quickly whirled the swift chariot along, like long-winged birds.

Thus Homer, but of this Hole makes

He said; and then (his course no more delay'd)
Spoke to his fiery steeds--his steeds obey'd.
Whirl'd rapid onwards thro' th' elumin'd skies,
The flame-rob'd chariot kindles as it flies:
Swift, as when rushing thro' the blaze of day,
Darts the swift eagle on his distant prey.

A statement which is both simple and picturesque, such as "And they filled their shining vessels with water and carried them off rejoicing," gives a clear picture of the daughters of Celeus gathered at the well. But translated into highflown terms it becomes mere words:--

The liquid crystal fills their polished urns.
Each nymph exulting to the town returns.

Yet there are occasional lines which are effective in their terse epigrammatic style. Thus, Demeter to Metaneira:--

"Else had thy son in youth's perpetual prime
Shar'd heavenly joys and mock'd the rage of time.
But no 'tis past! from fate he cannot fly!
Man's common lot is his--he breathes to die."

243 II, 88-89 (129-134).
244 II, 169-170 (255-256).
245 II, 261-262 (355-357).
But this style is not sufficiently appropriate to the subject matter of these narratives to render such a version acceptable to modern taste.

176. SHELLEY 1818


Written by Shelley in 1818²⁴⁶ these six hymns were here reprinted in a limited edition, designed and printed by J. van Krimpen at Leiden. The page is a beautiful one, pleasant to read and the whole format is appropriate for a poetic version such as this is. Although the Greek text is included the edition was never intended for critical, scholarly use, and although the translation is accurate, Shelley used only parts of the originals. The hymns included are: "To Castor and Pollux" (XXXIII), which includes all but the two last verses; "To the Moon" (XXXII), translated in full; "To the Sun" (XXXI), which omits the last three verses; "To the Earth" (XXX), translated in full; "To Minerva" (XXVIII), complete;

"To Venus" (V), includes only vv. 1-11, 16-57 out of a total of 293 in the original. 247

The Greek text in this edition is arranged to correspond with the English verse, the omissions being indicated. The English verse is the pentameter couplet, invested with all the melody and color expected in Shelley's poetry, often in lines which seem as inevitable as originals,

The laughter-loving Venus from her eyes
Shot forth the light of a soft starlight smile. 248

One of the most melodious is the "Hymn to the Moon."

But when the Moon divine from Heaven is gone
Under the sea, her beams within abide,
Till, bathing her bright limbs in Ocean's tide.
Clothing her form in garments glittering far,
And having yoked to her immortal car
The beam-invested steeds whose necks on high
Curve back, she drives to a remoter sky
A western Crescent, borne impetuously.
Then is made full the circle of her light,
And as she grows, her beams more bright and bright
Are poured from Heaven, where she is hovering then,
A wonder and a sign to mortal men. 249

247 The numbering of the Hymns in this list follows the standard text of T. W. Allen and E. E. Sikes in the Oxford Homer (1911), which is the same in the "Loeb Classical Library." Where the edition under discussion employs a different number for the same hymn this is given in parenthesis.

248 v, 48-49 (VI).

249 XXII, 5-13 (II).
This is a volume which college and university libraries should possess, because of the arrangement of the Greek text, even though they have the translation in other forms.

177. CONWELL

The Hymns of Homer, translated into verse from the original Greek: with notes critical and explanatory. To which is prefixed, an inquiry into the life of Homer. By C. C. Conwell. Philadelphia, Mifflin and Parry, 1830, 127 pp., 23 cm.

This is a privately printed edition in large, clear print on paper which is thick and strong but not sufficiently opaque. The verses are not numbered. The notes are voluminous, frequently filling more than half the page, and an unusual feature is the subject index of both text and notes. The original binding is half leather, with marbled boards and the engraved frontispiece represents a medallion portrait of Homer. The introductory "Inquiry into the Life of Homer" (pp. 5-29), is full of unhurried comment and apparently erudite statements (for which authority is seldom quoted), with amazingly definite information as to the parentage and wanderings of Homer. Many curious stories are transcribed as if they were history, and an appendix contains numerous eulogies of
Homer from the literature of all time.

The translation is in couplets, in the style of Pope, imitating some of his characteristic faults, without attaining his power, e.g.—

For him the Thunderer bids the goblet glow
Wines blush in gold, and ruby nectar flow.250

Sometimes the grandiloquence falls suddenly into a prosaic anticlimax, as in the lines

The shadowy caves that musically drop
Cold tears of crystal from the dripping top.251

The lilt of the following verse is more suggestive of a jovial drinking song by Anacreon than of the stately movement of the "Hymn to Dionysus." The translator makes this resemblance more striking by likening this hymn to Roberts Burns' "beautiful arrangement of an old Scots ballad—John Barleycorn."

Hail graceful Bacchus, hail delightful shape,
God of the laughing, copious, luscious grape,
Let us thro' many a jolly moment veer,
And live thro' many a mirthful year.252

The translation is characterized throughout by a curious choice of words which too often seem unsuitable

---

250 I, 15 (p. 32).
251 V, 263 (XII, p. 109).
252 XXVI, 11-13 (XXI, p. 119).
in their combinations. Thus of Apollo:--

But proudly eminent Apollo stood,
Sublime and beautiful he poured a flood
Of rich small harmonies, and from his lyre
Fell sounds celestial, and celestial fire.
His lovely form a golden glory dress'd
And rich in radiance beam'd his flashing vest.
Then did imperial Jove with rapture glow
And she whose locks in golden splendor flow,
The sweet Latona felt a thrill of joy
While gazing on her dear immortal boy. 253

This is neither a highly successfully nor an important
translation, nor is it likely to be reprinted.

178. BUCKLEY 1851

_Homeric Hymns, translated by T. A. Buckley._
London, George Bell & Sons, 1851. 254

The same. Reprinted in the _Odyssey of Homer,_ with the _Hymns, Epigrams,_ and _Battle of the Frogs and Mice,_ literally translated by Theodore Alois Buckley. London, George Bell & Sons, 1878, 432 pp., 18 cm. 255

The hymns, epigrams, and _Batrachomyomachia_ occupy pp. 349-432 of this volume which is a typical Bohn edition, and the translation is, like all this writer's work, in literal colorless prose which is so far removed from the

253 III, 201-206 (I, p. 55).
254 This edition not seen.
255 For format cf. item 40.
poetry of the original that it cannot be read with any
pleasure. The following, "To Apollo," is a fair
sample:—

But Latona alone remains by the side of
thunder-rejoicing Jove; who both relaxes his
bow, and shuts up his quiver, and taking with
her hands the bow: from his mighty shoulders,
hangs it up against a column of her sire's,
from a golden peg, and conducting, seats him
on a throne.256

179. PATER

The Song of Demeter and her daughter
Persephone, an Homeric Hymn; Walter Pater's
translation. Chicago, R. F. Seymour, 1902.257
50 pp., 11½ cm., o.p.

A square-pocket size volume printed from hand lettering,
with red capitals, it is artistic but too small for
practical library use and being issued in a limited edition
on hand-made paper, is no longer available.

The translation is a free paraphrase in flowing
rhythmic prose. It omits some phrases and adds others but
nowhere is there a word out of tune with the sense or spirit
of the original, as may be seen in the following excerpt:—

256 III, 5-9 (I, 5-9).

257 Written as part of two lectures on Demeter and Persephone, delivered in 1875, this translation first appeared in
the Fortnightly Review, XXV (1876), 81-95; 260-276; and was
She stretched forth her hands to take the flower; thereupon the earth opened, and the king of the great nation of the dead sprang out with his immortal horses. He seized the unwilling girl, and bore her away weeping, on his golden chariot. She uttered a shrill cry, calling upon her father Zeus; but neither man nor god heard her voice, nor even the nymphs of the meadow where she played, except Hecate only, the daughter of Perseus, sitting as ever, in her cave half veiled with a shining veil, thinking delicate thoughts; she, and the Sun also heard her.

* * *

So long as she could still see the earth, and the sky, and the sea with the great waves moving, and the beams of the sun, and still thought to see again her mother, and the race of the ever-living Gods, so long hope soothed her in the midst of her grief. The peaks of the hill and the depths of the sea echoed her cry. And the mother heard it.

180. EDGAR 1891


This is a satisfactory edition in pleasing format, with large clear print on smooth finished paper which is entirely opaque. The margins are wide; there are no notes and the lines are not numbered. The text used is that of Baumeister (Leipzig, 1860), and the collection includes the entire thirty-four hymns and all the fragments. The introduction (pp. 1-25) deals with the origin, date and character

258 II, 15-27, 33-39 (p. 84 2d ed.).
of the poems, and the reasons for attributing them to Homer.

The three hymns to Aphrodite from this volume were reprinted in a limited edition as follows:


This beautiful edition is printed on hand made paper, illustrated by line drawings and bound in quarter-vellum.

The translation is closely literal and occasionally un-English both in its involved sentence structure and its use of words, such as the combinations long-ancled daughter, calf-rearing mainland. The writer is fond of antiquated words like snood, welkin, wimple, and lissom, and the style is full of a conscious archaism which is not however always unpleasant, e.g.:

Short sighted was queenly Eos, nor wotted she in her heart to ask for youth, and to get rid of accursed eId, whileas winsome youth was his, in joyaunce of Eos, the Golden-Throned, Daughter of Mist, he abode b' the streams of Oceanus at the world's edge.

The rhythm of the prose is occasionally too marked, with

259 II, 1 (V, 84).

260 V, 223-227 (IV, p. 81).
Wondrous was its bloom, a marvel to the sight of all, both deathless gods and mortal men. From its roots withal there shot out a hundred heads, and at its fragrant scent laughed all the wide welkin above, and all the land, and the salt sea wave. 261

Nevertheless this is a pleasantly readable translation and the best complete collection available at the price.

182. BARLOW 1834

The Battle of the Frogs and Mice, rendered into English by Jane Barlow. Pictured by Francis D. Bedford. London, Methuen and Co., 1894, 156 pp., 22 cm.

This is a typical gift book, and not well suited to library use. Each page carries one verse of the poem, in hand drawn letters resembling a William Morris type, the print in a square box against a decorated background of dancing mice. The effect is light and amusing but not easily read as a printed page.

The translation is in the metre of Michael Drayton's mock heroic Nymphidia, and is not ineffective, e.g.--

A tale of boundless strife and jar,
With martial clangour echoing far:
How valiant mice went forth to war
'Gainst frog-hosts hoarse and brindled.

261 II, 10-14 (V, p. 85).
In deeds of prowess faint to excell
The feats of earth-born giants fell
That wondering mortals wont to tell
And thus the feud was kindled.262

But this is not an important translation nor is the poem itself of sufficient weight to require a separate volume when it can be found in the collected editions of Homer's works.

183. _LANG_ 1899


This is a useful and attractive volume, the best collection for general library use. The paper is strong, smooth and absolutely opaque, the print large and clear. The binding is strong and there are many interesting illustrations from vase paintings and statues in the British Museum. The Preface deals briefly with theories of date and authorship; and Introductory Essays, one for each hymn (pp. 3-96), more specifically with the religious aspect of the poems, in the effort to set forth the human values in Greek religion. All of the translator's wide knowledge of folk lore and mythology of Celtic, French,

262 Batrachomyomachia, 4.3 (Stanza II, p. 1).
Oriental, and barbaric races is brought to bear through interesting parallels in belief and custom.

The translation, like all of Andrew Lang's, is in free-flowing poetic prose, archaic but less obviously so than Edgar's, and with none of the latter's awkwardness in managing the sentence, although the rendering is equally close. Lang was moreover a master in the use of this rhythm. The cadence of his prose is never monotonous yet it achieves much of the charm of poetry. He uses his native Scottish words quite naturally and in places where they seem appropriate, e.g. when Aphrodite went in search of the shepherd Anchises, "To many fountained Ida she came and made straight for the steading..., and him she found left alone in the shielings." 263

The straightforward quality of primitive narrative is felt throughout this story of Aphrodite, a typical folk tale of the fay who loved a mortal.

Now in the hour when herdsmen drive back the kine and sturdy sheep to the steading from the flowery pastures, even then the Goddess poured sweet sleep into Anchises, and clad herself in her goodly raiment. Now when she was wholly clad, the lady Goddess, her head touched

263 v, 68-76 (p. 170).
the beam of the lofty roof: and from her
cheeks shone forth immortal beauty,—even
the beauty of the fair garlanded Cytherea.264

A more stately swiftness is characteristic of the vocative
hymns.

Of Pallas Athene, the savior of cities, I begin
to sing; dread Goddess, who with Ares takes keep
of the works of war, and of falling cities, and
battles, and the battle din. She it is that saveth
the hosts as they go and return from the fight. Hail
Goddess, and give to us happiness and good fortune.265

And not even his nationality drives this Scotsman into
bringing his Dionysus down to the level of John
Barleycorn.

Of ivy-tressed uproarious Dionysus I begin
to sing, the splendid son of Zeus and renowned
Semele....Hail to thee, then, Dionysus of the
clustered vine, and grant to us to come gladly
again to the season of vintaging, yea and
afterwards for many a year to come.266

Any and all of Andrew Lang's translations from Greek poetry
should be purchased by a library wishing to secure accurate
and readable versions for the general reader. This is the
best collection of the Homeric hymns for such a purpose,
and it has not been superseded by the later scholarly
collection in the "Loeb Classical Library."

264 V, 168-175 (p. 175).
265 VI, 1-5 (X, p. 222).
266 XXVI, 1-2, 11-13 (XXV, p. 239).

This collection, the most complete of its kind in any one English volume, includes all the Greek poetry, in the epic tradition, after the Iliad and Odyssey. The works of Hesiod fill half the volume and the remaining pages contain all the Homeric Hymns (I-XXXIII), and Epigrams (I-XVII), The Epic Cycle, being fragments of various epics preserved in other writers, The Homerica, or burlesque poems, including the "Battle of the Frogs and Mice," and the "Contest of Homer and Hesiod."

In all of the other collections of Homer's minor works here listed, it would not have been appropriate to include so many fragmentary and unimportant works which are not even attributed to him, but to the Ionic school in general. However, as it is the plan of the "Loeb Classical Library" however to include every extant fragment of classical literature, this volume is the natural place for everything associated with epic poetry.

---

267 For format, cf. series note in Appendix.
Most of the material in it will be of interest to students only, such as fragments of the epic cycle, as sources from which the later poets and dramatists took their plots. For the student it is convenient to have in small compass this entire body of post-Homeric poetry from the islands and the mainland, but its literary value is so slight that it will not be in demand by other readers. The readability of the translation therefore is scarcely a relevant question.

Like others in the series the volume is well edited, with introduction, bibliography, and notes. The translator's chief aim has been accuracy, but his prose is readable and although perhaps not as poetic as Lang's, it reads more smoothly than that of Edgar. A brief excerpt from the "Hymn to Aphrodite" will serve to illustrate this:--

"I would not have you be deathless among the deathless gods and live continually after such sort. Yet if you could live on such as now you are in look and form, and be called my husband, sorrow would not then enfold my careful heart. But, as it is, harsh old age will soon enshroud you--ruthless age which stands some day at the side of every man, deadly, wearying, dreaded even by the gods." 268

268 V, 239-246.
The translation of the Batrachomyomachia is less successful than that of the hymns. Mockery is always an elusive quality and here the heroic atmosphere has evaporated, and without it there is no sense of incongruity and nothing funny in the sight of a drowning mouse.

When the dark waves began to wash over him, he wept loudly and blamed his unlucky change of mind: he tore his fur and tucked his paws in against his belly, while within him his heart quaked by reason of the strangeness; and he longed to get to land, groaning terribly through the stress of chilling fear. He put out his tail upon the water and worked it like a steering oar, and prayed to heaven that he might get to land....Then suddenly a water snake appeared, a horrid sight, and held his neck upright above the water. And when he saw it Puffjaw dived at once, and never though how helpless a friend he would leave perishing; but down to the bottom of the lake he went and escaped black death. But the Mouse, so deserted, at once fell on his back, in the water. He wrung his paws and squeaked in agony of death. Many times he sank beneath the water and many times he rose up kicking. But he could not escape his doom, for his wet fur weighed him down heavily....269

In Homer's stately measure with many phrases reminiscent of the Iliad, this is amusingly incongruous, and Chapman successfully retains the humor; but in this matter-of-fact prose, it is distinctly tame and bears out the translator's opinion as stated in the Introduction that it
"has little in it that is really comic."\textsuperscript{270}

185. LINDSAY

Homer's Hymns to Aphrodite, translated by Jack Lindsay. London, The Fanfrolico Press, 1929; 21 pp., 20\frac{1}{2} cm., 12/6.

The same. Philadelphia, David McKee, 1929, $5.00.

This is a limited edition, printed in large, plain type with generous margins on hand made paper. The illustrations are beautiful and appropriate, consisting of four reproductions in photogravure engraving of Hellenic statues of Aphrodite—the Medicean Venus, the Capitoline, the Venus of Melos and of Cnidos. To each hymn the translator has added a Prelude and an Epilogue in free verse. Neither the lines nor the pages are numbered.

The translations also are in unrhymed lines of irregular rhythm differing not markedly when first heard from the rhythmic prose of Palmer, but the style is suffused with a languor which fits the theme, and is only achieved in verse, however it is printed. Thus:--

To Cypros she passed and entered the fragrant temple at Paphos where her precinct and her altar float in their scents; and the goddess passed within and closed the shining doors behind, and there the Graces bathed her

\textsuperscript{270} p. xli.
with heavenly oil which blooms upon the faces
of the eternal ones, sweet oil dropped down from heaven,
which there she kept to soak herself with beauty.
Then richly, the darling of laughter, Aphrodite,
put on her clothes and goldenly decked herself,
and passed out through the scents of Cypros, Swiftly,
hurrying high among the gliding clouds,
straight towards Troy, till to many-fountained Ida,
mother of wild creatures, she came, and stepped
before the little homestead on the mountain.

* * *

But the hour drooped near when the herdsmen would come
driving
their oxen and sturdy sheep back to the folds
from blossom meadows: then it was Aphrodite
let sleep drip from her fingertips on his eyelids
and Anchises slept, and richly she dress'd herself.
Then when the shining goddess had clad her body
to the last jewel, she stood beside the bed
and her head reached up as high as the well-hewn
roof-tree.
and from her cheeks bloomed bright the unearthly beauty
of Cythereia, the crowned Queen; and she waked him,
and these words uttered through her parted lips:
"Wake, Son of Dardanos! why sleep you there so deeply?
Look on me, man, and tell me if I seem
the woman that your eyes first conjured up."271

This is a beautiful translation and the format is not
only artistic, but practicable in its wearing qualities
for any library which can afford the cost, but it is not
a book designed for general circulation.

186. WAY 1934

HOMERIC HYMNS; WITH HERC AND LEANDER,
in ENGLISH VERSE, TRANSLATED BY ARTHUR S. WAY. LONDON, MACMILLAN AND CO., LTD.

1934, 90 pp., 15 cm., 3/6.272

272 This new translation not yet seen. It has appeared only in England and is not listed by the Macmillan Company in this country, even as an importation, but may be ordered from abroad.
SUMMARY

To summarize briefly this lengthy account of Homeric translations in answer to the query: which is best for the general reader and what shall the library buy? The only answer remains--there is no one best and every library must have a few or many according to its types of readers.

A prose translation of any poet conveys the thought more accurately than is generally possible in verse, but a verse translation, if written by another poet, more successfully reproduces the emotional effect of the original, which is as much an essential part of it as its ideas. Homer then should be read in at least two versions, if possible in more than two, for each will convey some different quality of the original and the composite result will bring the English reader closer to a realization of Homer himself.

Of the Iliad the best prose translations are first, the archaic and poetic prose of Lang, Leaf and Myers (1882), second the modern prose of Butler (1898), and the latest version of Professor Murray (1924) which
is in diction half way between the other two. All three are accurate and pleasantly readable. Of the verse translations every library should have Chapman's (1611) for its fiery energy and its historic interest, Pope's (1720) because of its long standing popularity in English literature, the blank verse versions of Bryant (1870), and Sir William Marris (1934), Bryant's for its poetic beauty, and the modern rendering for its greater speed and its lifelike quality. Any two of these--a verse and a prose translation read in combination will give the English reader, unacquainted with Greek, a fair idea of Homer's greatness. In addition to these complete versions, every library should obtain if possible a copy of Hewlett's rendering of the first twelve books (1928), because it is thus far the most Homerized of all attempts at translation. For those who must have an abridgment, that of Marvin and Stawell (1920) is suggested as accurate, scholarly, and readable.

Of the Odyssey it is not necessary to have Chapman and Pope, except in the case of libraries making complete collections. Both translators are better represented by the Iliad. This is true, also of Butler, and with three
other excellent prose versions available his is not needed. Those who wish the *Odyssey* in prose should read it if possible in the latest and best version which is Shaw's (1932), or failing this, in the archaic style of Butcher and Lang (1879), or the rhythmic prose of Palmer (1884). Professor Murray's edition (1919) will be purchased chiefly for the sake of its parallel Greek text.

Among verse translations Worsley's (1862) is the most musical and colorful, but Bryant's is also smooth and poetic. The best abridgments are those of Lamb (1808), and Marvin and Stawell (1929) which is the less poetic but the more nearly complete.

There is less need to provide for the general reader translations of the minor works attributed to Homer, since these are of interest chiefly to students; but Chapman's version of the *Batrachomyomachia* (1624) is the most amusing, Lang's collection of the *Hymns* (1899) is the most readable in prose. In verse there is no complete collection which is outstanding since Chapman's but among the selections, Shelley's (1819) of six hymns, and Lindsay's (1929) of three, should be bought for their beauty.
THEOCRITUS

First, then, Theocritus
Whose song for us
Still yields
The fragrance of the fields.

F. D. Sherman (1904)

Alas for us! Our songs are cold
Our northern suns too sadly shine:—
0 Singer of the field and fold,
Thine was the happier Age of Gold.

Austin Dobson (1889)

Theocritus thou canst restore
The pleasant years, and over-fleet:
With thee we live as men of yore,
We rest where running waters meet!
And then, we turn unwilling feet
And seek the world—so must it be—
We may not linger in the heat,
And gaze on the Sicilian sea.

Andrew Lang (1879)
Theocritus

(fl. 3rd century B.C.)

Historical Note

Manuscripts

With the exception of two papyrus fragments, one from the second century containing Idyll XIII, verses 19-34, and another from the fifth century, which includes verses from Idylls I, V, XIII, XV, and XVI, the chief existing manuscript source is in the Ambrosian Library at Milan. (Codex Ambros. 222). This was written in the thirteenth century and contains Idylls I-XVII, XXIX, and some epigrams. Other poems come from two manuscript collections, now lost, which first appeared in the Juntine edition, in 1515. The name Idylls (εἰδύλλια) was given by the Alexandrian scholiasts who edited the first collections.2

---

1 Included under Theocritus are those editions containing the works of the three Bucolic poets—Theocritus, Bion, and Moschus—together.

Editions

The first printed edition appeared at Milan, without a date, but probably about 1493, under the title: Theocriti Idyllia XVIII et Hesiodi Opera et Dies, containing only the first eighteen idylls. Copies of this rare edition are to be found in the Bodleian Library, the British Museum, and the Bibliothèque Nationale. More common, though still highly valued, is the Aldine edition, containing the thirty idylls, and some of Bion and Moschus, which was twice printed at Venice in 1495: Theocriti Eclogae Triginta, (Adlus, 1495). A third important edition, adding new epigrams, was issued by the Juntine press of Florence: Theocriti Opera Omnia (Junte, 1515); and a fourth by Henri Estienne at Paris; Theocriti aliorumque poetarum Idyllia

3 This date is given as 1480 in the bibliography of the Barrie press edition (item 198 in this list), and as 1480 in the British Museum catalogue, but T. F. Dibdin in An Introduction to ... Editions of the Greek and Latin Classics, II, 482 and note, discusses the confusion and assigns the later date. The volume is minutely described in his Bibliotheca Spenceriana (1814-1823), II, 438.

4 Fawkes thinks that Aldus printed only one edition of which some leaves were cancelled. (Preface to his translation, P. vi, item 2 in this list.) Maittaire in his Annales Typographici, I, 244, gives an account of these differences.
Modern critical editions of importance are those of Ameis (1846), known as Didot's edition; of Ahrens (1855), and of Ziegler (1879), all with Latin notes; and the more recent Oxford text of Wilamowitz-Möllendorf (1905-1906). Cholmeley's edition (1901) has English notes and introduction as has the "Loeb Classical Library" edition by Mr. J. M. Edmonds (1912), listed here under translations.

Translators

The earliest published English translation, containing only six idylls, appeared in 1588, to be followed after a hundred years by a complete version...
in 1684, and during the next two centuries by seven other complete renderings and innumerable translations of one or more idylls sometimes published as such, more often scattered through the works of English poets. Probably no single Greek poet has been more consciously imitated and echoed and none has had a wide influence in English poetry.

To the modern reader the seventeenth and eighteenth century translations are not pleasing, nor do they seem adequately to represent Theocritus in form or spirit, so different was the prevailing taste of their day in poetic style. The nineteenth century, however, left us two faithful prose versions, and three verse translations of outstanding merit from which to choose. To these the twentieth century has already added three which combine the results of modern scholarship with literary skill, so that Theocritus is perhaps as fully available to English readers as any lyric poet in a foreign tongue can be.

Commentaries

The critical literature is extensive but it is impossible to note here more than a few titles. The best
known interpretive essays on Theocritus are those of Lang, 11 Symonds, 12 Landor, 13 and Sainte-Beuve. 14 The most comprehensive critical studies are those of Legrand in French, 15 and von Wilmowitz-Möllendorf in German. 16 The French edition of the text in the Guillaume Bude series is provided with valuable introduction and notes. 17 American scholarship has contributed Kerlin's detailed study of English translations and imitations, 18 as well as the polyglot anthology of the Bibliophile Society. 19

11 Andrew Lang, "Theocritus and his Age" Prefatory essay to his translation Theocritus, Bion, and Moschus (London, 1880).


15 Ph. E. Legrand, Etude sur Théocrite (Paris, 1898).

16 U. von Wilamowitz-Möllendorf, op. cit.


18 R. T. Kerlin, Theocritus in English Literature (Lynchburg, Va., 1910).

19 Item 204 in this list.
Interesting as the first complete collection in English, rather than for its intrinsic value, the faults of this translation are chiefly those of its time. The heroic couplets are rounded out with too many epithets, while the special charm of Theocritus, a combination of simplicity and sophistication is wholly lacking. Yet the next translator, Francis Fawkes, who also used the couplet, frankly described his predecessor's work as "cold and hard and more rustic than any of the rustics in the Sicilian bard....Creech had neither an ear for numbers nor the least delicacy of expression." 20

According to a modern critic "All of the eighteenth century translators (and we may go back and include Creech and Dryden), do but travesty the Idylls." 21 The Discourse of Pastorals from the French of René Rapin was the

20 Theocritus, op. cit., p. 528.

standard authority of the day, quoted by Dryden, Pope, and others.

188. FAWKES 1767


This smooth and polished version, the second complete collection and the first to include the twenty-two epigrams, though it still struggles with the difficulties of the too rigidly uniform couplet, with its habit of balanced phrases and constantly recurring rhymes, is smoother than that of Creech, and is interesting today for the student if not for the general reader in search of the real Theocritus. Its characteristic alliteration, antithesis, and insistent rhyme are shown in the following:

Within, a woman's well wrought image shines,
A vest her limbs, her locks a caul confines;
And hear, two neat curl'd youths in amorous strains
With fruitless strife communicate their pains.

22 I, 39-42.
The translator, a friend of Samuel Johnson, has the Doctor's love of high sounding phrases, which make Thyrsis say—

"Wilt thou on this declivity repose,  
Where the rough tamarisk luxuriant grows,  
And gratify the nymphs with sprightly strain?"  

Yet the modern reader, to whom the dignity of the neo-classical verse seems stilted may well be grateful for the wide acquaintance with the ancient classics which the education of the same period produced. The notes of this edition, frequently occupying more than half the page, are not merely the textual criticisms of one who makes Theocritus the sole subject of special study, but are full of allusions to other writers which add color and richness to the interpretation.

To illustrate: When Theocritus in Idyll XIX (The Honey Stealer), copies Ode XL of Anacreon, a translation of the original is inserted for comparison. Correspondences between Idyll X and the Song of Solomon are pointed out as well as innumerable references in

---

23 I, 12-14 (15-17).
24 XIX, note, p. 117.
25 X, note, p. 98.
Theocritus to Homer and the Greek dramatists, and echoes of the Idyls on Virgil and the later poets. While the hasty reader probably skips all such passages in fine print, for the student they are particularly valuable in an age when these overtones in reading the classics are no longer heard; and for all those who enjoy associated memories they have the added charm of ease, of erudition without pedantry. The edition includes as prefatory matter an essay on the life of Theocritus, by the translator, and one on pastoral poetry by E. B. Greene. Although counted as a complete version it omits Idyll XXVII as probably spurious and in any case unfit to be printed. Fawkes' translations of Bion and Moschus, not included in this volume, were issued in 1760 with his Anacreon, Sappho, Bion, Moschus and Musaeus.

26 Preface, p. xii-xlili; vliii-lvi.

27 "Although Scaliger, Heinsius, and Casaubon have left more notes upon it in proportion than upon any other idyllium, it is by commentators generally attributed to Moschus...and therefore I may well be excused from translating it as the work of Theocritus. In any case it is of such a nature that it cannot be admitted to this volume." Note, p. 529.
This third complete version of Theocritus brings together for the first time the three bucolic poets. It has the faults of its predecessors in the heroic couplet, seeming even more effusive in its epithets and freely used exclamation points, e.g.——

All summer's redolence effus'd delight!
All autumn, in luxuriant fruitage bright——
The pears, the thick-strewn apples' vermeil glow,
And bending plums, that kiss'd the turf below!²⁹

The translator in his avowed effort to be quaint and rustic produces an effect of self consciousness. An advertisement after the title page quotes from the preface to the first edition as follows: "The translator has aimed at this i.e. the rude simplicity of Theocritus by a certain quaintness of phrase peculiar to people of low life; by rhymes of a rustical sound and by the

²⁸ The first edition of this translation was issued at Exeter in 1786 in 2 vols., 4°. (Kerlin, op. cit., p. 183; and Foster, op. cit., p. 114). I have not seen the volume nor discovered a transcription of the title page in any library catalogue.

²⁹ VII, 140-144.
interspersion of a few antiquated words." When he attempts to be playful and colloquially modern in Idyll XV, his phrases suggest only anachronism, although later translators have succeeded in conveying the timeless quality in this dialogue. There are also occasional obvious mistranslations, such as his assumption that the reference to the maids as "cats who like their ease," refers to actual felines, and to make the meaning clear he interpolates the phrase "Go drive them away." Nor does he scruple to omit entirely verses which he considers improper, such as the last eighteen of Idyll XXVII.

It is difficult to understand why this version was more popular than Fawkes; if success can be estimated from the number of reissues; but to its credit must be counted this fact of wider circulation and the consequent increase of interest in Theocritus which inevitably produced other translations.

190. CHAPMAN

The Greek Pastoral Poets: Theocritus, Bion, and Moschus, done into English by

30 Perhaps this is only because they are of the eighteenth century and not modern to our ears, but somehow Mrs. Gorgo and the constant iteration of Madam do not fit the Syracusan gossip.

31 XV, 28.
This, the first collection to appear in the nineteenth century, includes the thirty idylls, twenty-three epigrams, and the fragment from Berenice, as well as the works of Bion and Moschus. It is unquestionably superior to all its predecessors in fidelity to the original, in simplicity of style, and in the grace of its verse, which recaptures something of the Elizabethan flavor of the anonymous Sixe Idyllia. Although the couplet is the metre most frequently used it is varied, as in Idyll XIX and occasionally in VIII, with quatrains. Epic narratives such as XXII and XXIV are in the Spenserian stanza, a metre which carries the story swiftly and with dramatic effect, as when the father of the infant Hercules is wakened by the mother's cry:--

And hastily his costly sword he sought;  
Suspended near his cedar-bed it hung;  
With one hand raised the sheath of lotus wrought,  
While with the other he the belt unswung.  
The room was filled with night again: he sprung,  
And for his household, breathing slumber deep,

32 For format cf. item 191 in this list.  
33 Items 212-214 in this list.
He loudly called; his voice loud echoing rung:
"Ho! from the hearth bring lights! quick! do not
creep!
Fling wide the doors--awake! This is no time for
sleep."34

The couplets when they are used in this version
possess smoothness, without rigidity, and a simple
directness unknown to those of Creech, Fawkes or
Polwhele. For example, the following verses compared
with the same quotation from Fawkes' translation:--35

"O wilt thou, for the Nymph's sake, goatherd, fill
Thy pipe with music on this sloping hill,
Where grow the tamarisks? Wilt sit, dear friend,
And play for me, while I thy goats attend?"36

191. Davies,37 1853

_The Idylls of Theocritus, Bion, and
Moschus, and the War Songs of Tyrtaeus._
_Literally translated into English prose
by the Rev. J. Banks...; with metrical
versions by M. J. Chapman._
London,
H. G. Bohn, 1853, 343 pp., 18 cm.
_(Bohn's Classical Library)._  

_The same._ Reprinted Boston, 1872,
1876; London, 1913, o.p.

34 XXIV, 40-50.
35 Cf. second quotation under item 188.
36 I, 12-14 (13-16).
37 The Rev. J. Banks later changed his name to James
Davies, in which form it usually appears in library
catalogues.
This is one of the drably literal volumes in Bohn's Library and though it is of some interest as the earliest prose version, it has been so completely superseded by Lang's translation for the general reader, and by the "Loeb Classical Library" edition for the scholar, and that it is not likely to be reprinted again. Doubtless it served a useful purpose to students in its day, but the translation is too un-English in its sentence structure, too overloaded with particles and relative clauses, to be read with pleasure, as may be seen from the following:--

"Not for us alone, as we used to suppose, my Nicias, did he beget Eros, to whomsoever of the Gods this child was once born: nor to us first, who are mortals, and do not see the morrow, do the things that are beautiful appear to be beautiful."38

The notes, often filling three-quarters of the page, contain a quantity of useful information, critical, textual, explanatory, and historical, but there are too many of them for any but a book-worm, and they suggest the toil of a student rather than the easy, fireside conversation of a gentleman as did those of Francis Fawkes.

The chief value of this volume is that the 1913 issue

38 XIII, 1-4.
is the latest and probably the only readily obtainable edition of the Chapman translation. The thirteen War-Songs of Tyrtaeus, of which nine are fragments, are in a prose translation by Polwhele, though this fact is not indicated on the title page. 39

192. CALVERLEY 1869

Theocritus, translated into English verse by Charles Stuart Calverley.

(Original price $10.00).

This is a limited edition of 330 copies, printed on hand made paper at the Riverside Press, Cambridge, bound in brown boards with classic design in black. It is a beautiful example of modern typography, designed by Bruce Rogers. 40

194. The Idylls of Theocritus and the Eclogues of Virgil, translated into English verse by C. S. Calverley, with an introduction by R. Y. Tyrrell... London, G. Bell and Sons, 1908, 230 pp., 17 cm. (The York Library), o.p.

39 Appended, pp. 337-343.

40 There is no indication on the title page or in the colophon of this fact, but the title is included in "A List of Books Designed by Bruce Rogers," The Fleuron, IV (1925), 143.
The same. Reprinted, 1913, 1926.
(Bohn's Popular Library), 2/-.
New York, Harcourt, Brace and Co., $0.85.

This is the only separate edition of Calverley's translation available today. 41 It is an attractive small volume, the pocket size being its chief disadvantage for library use. The paper is smooth and opaque, the print clear and well leaded. The inner margin, though not very wide for rebinding, is adequate for a pleasing page of verse printing. In the Theocritus the lines are not numbered and there are no notes, but this is slight ground for criticism in a volume essentially popular. The Introduction is addressed solely to the general reader. The contrast between this volume and that by Banks in "Bohn's Classical Library" is an excellent illustration of the difference in the purpose of the two series.

Calverley's translations are always as graceful and felicitous as they are scholarly. Yet what seems so light

---

41 These will also be found in his Complete Works (London, 1896, 4 vols.), and in the one volume edition reissued by G. Bell and Sons in 1901. Theocritus covers pp. 310-427 in this volume, which sells at 8/6.
and unstudied is the result of carefully polished work, as witnessed by his essay "On Metrical Translation"\textsuperscript{42} and various prefaces.\textsuperscript{43} Though Frederick Harrison considers that his otherwise excellent translation of Theocritus "does not retain the music at all,"\textsuperscript{44} and Mr. M. M. Miller laments that "he loses much of his light touch when he undertakes the scholarly task of translating...," and in Idyll VII, "renders heavy the light banter of Theocritus,"\textsuperscript{45} yet to other readers his musical verse suggests the lilt of the original, as in the following speech of Comatus the goatherd.

"Nay, here are oaks and galingale: the hum of housing bees
Makes the place pleasant, and the birds are piping in the trees.
And here are two cold streamlets; here deeper shadows fall
Than yon place owns, and look what cones drop from the pinetree tall."\textsuperscript{46}

\begin{itemize}
\item \textsuperscript{42} In his \textit{Complete Works} (London, 1901), pp. 496-503.
\item \textsuperscript{43} Particularly the preface to his \textit{Theocritus} (London, 1913), p. xxxi-xxxviii.
\item \textsuperscript{44} Frederic Harrison, \textit{The Choice of Books} (London, 1886), p. 33, note.
\item \textsuperscript{45} Theocritus, \textit{The Sicilian Idylls}, tr....M. M. Miller (Boston, 1900), Intro. p. 26.
\item \textsuperscript{46} V. 45-49 (p. 29).
\end{itemize}
In a narrative like Idyll VII, "The Harvest Home," his blank verse flows smoothly with many run-over lines and an air of conversational ease:--

Slung o'er his shoulder was a ruddy hide
Torn from a he-goat, shaggy, tangle-haired,
That reeked of rennet yet: a broad belt clasped
A patched cloak round his breast, and for a staff
A gnarled wild-olive bough his right hand bore.
Soon with a quiet smile he spoke--his eye
Twinkled, and laughter sat upon his lip:
"And whither ploddest thou thy weary way
Beneath the noontide sun, Simichidas?
For now the lizard sleeps upon the wall,
The crested lark folds now his wandering wing.
Dost speed, a bidden guest, to some reveller's board?
Or townward to the treading of the grape?
For lo! recolling from thy hurrying feet
The pavement-stones ring out right merrily."47

He uses a variety of metres and his rhyming couplets in the dialogue of contending shepherds show a grace and finish which the prose translations necessarily lack.

The long fourteen-syllabled verse used in Idylls IV and V, which allows the rhymes to fit the change of speaker, seems to prevent the clipped and rigid effect complained of in the couplets of earlier translators, e.g.--

Battus.
Who owns these cattle, Corydon? Philondas? Prithee say.

Croydon.
No, AEgon: and he gave them me to tend while he's away.

47 VII, 15-26 (p. 43).
In a narrative like Idyll VII, "The Harvest Home," his blank verse flows smoothly with many run-over lines and an air of conversational ease:—

Slung o'er his shoulder was a ruddy hide
Torn from a he-goat, shaggy, tangle-haired,
That reeked of rennet yet: a broad belt clasped
A patched cloak round his breast, and for a staff
A gnarled wild-olive bough his right hand bore.
Soon with a quiet smile he spoke—his eye
Twinkled, and laughter sat upon his lip:
"And whither ploddest thou thy weary way
Beneath the noontide sun, Simichidas?
For now the lizard sleeps upon the wall,
The crested lark folds now his wandering wing.
Dost speed, a bidden guest, to some reveller's board?
Or townward to the treading of the grape?
For lo! recoiling from thy hurrying feet
The pavement-stones ring out right merrily." 

He uses a variety of metres and his rhyming couplets in the dialogue of contending shepherds show a grace and finish which the prose translations necessarily lack.

The long fourteen-syllabled verse used in Idylls IV and V, which allows the rhymes to fit the change of speaker, seems to prevent the clipped and rigid effect complained of in the couplets of earlier translators, e.g.—

Battus.

Who owns these cattle, Corydon? Philondas? Prithee say.

Croydon.

No, AEgon: and he gave them me to tend while he's away.

47 VII, 15-26 (p. 43).
Battus.
Dost milk them in the gloaming, when none is nigh
to see?

Corydon.
The old man brings the calves to suck, and keeps an
eye on me.

Battus.
And to what region then hath flown the cattle's
rightful lord?

Corydon.
Hast thou not heard? With Milo he vanished Elisward.48

Compared with the scholarly prose versions of Lang
and Mr. Edmonds, Calverley's verse is seen to be in all
essentials equally close to the Greek; and though Lang's
prose has unmistakable rhythm and pattern, the more
finished quality of verse seems an essential part of
Theocritus. The following song of Dephnis', with its
unobtrusive alternate rhymes instead of couplets, is
thoroughly suggestive of the shepherd's music:--

"Sweet is the chorus of the calves and kine,
And sweet the herdsman's pipe. But none may vie
With Daphnis; and a rush-strown bed is mine
Near a cool rill, where carpeted I lie
On fair white goatskins. From a hill-top high
The westwind swept me down the herd entire,
Cropping the strawberries: whence it comes that I
No more heed summer, with his breath of fire,
Than lovers heed the words of mother and of sire."49

48 IV, 1-6 (p. 18-19).
49 IX, 7-13 (p. 58).
Theocritus, Bion, and Moschus, rendered into English prose, with an introductory essay by Andrew Lang. London, Macmillan and Co., 1880, 200 pp., 16\(\frac{1}{4}\) cm.

197. The same. Reprinted 1889, 1892, 1901, 1907, 1910, 1924; (The Golden Treasury Series), 1889, 1892, 1901, 1907, 1910, 1924. 3/6; $1.40.

These are attractive small volumes with strong, blue cloth binding, good paper, print, and margins. There is in print no other edition of this translation which is suitable for library use.

197 a. The same. Reprinted, 1929 (The Cardinal Series), 5/-; $2.50.

Bound in écrasé blue morocco, with gilt edges and slip case, essentially a gift book.

198. The same, illustrated by W. Russell Flint.... London, Boston, etc., The Medici Society, ltd., 1922, 2 vols., 27\(\frac{1}{2}\) cm. (The Riccardi Press Books). Bds., $0.50; vellum, $90-$225.

This is a limited edition of 500 copies on handmade paper, and twelve copies on vellum, with colored plates.

Lang's skillful and accurate translation is equally good for scholarly use or for the general reader. Although the lines are not numbered, a fact which makes
comparative reference difficult, the few notes are chiefly textual. The preliminary essay, "Theocritus and his Age," is one of the most sympathetic and widely quoted criticisms of the poet. Praise of this version seems superfluous since, like the same writer's *Aucassin* and *Nicolette*, it is almost an English classic itself.

The prose is always graceful, rhythmical, poetic, without falling into the cadences of blank verse. Land's diction is more archaic and less colloquial than that of Mr. Edmonds, but it escapes a stylized self-consciousness, and he is one of the few writers who seems able to combine an Elizabethan tone with modern phrasing which is always natural and idiomatic. The latter quality results in a translation easy to read, and the pastoral theme is, at the same time, appropriately expressed in the English of an earlier, simpler day.

The song of *Lycidas* in *Idyll VII* is a fair sample of his style:—

"The halcyons will lull the waves, and lull the deep, and the south wind, and the east, that stirs the sea-weeds on the farthest shores, the halcyons that are dearest to the green-haired mermaids of all the birds that take their prey from the salt sea. Let all things smile on Ageanax to Mytilene sailing,
and may he come to a friendly haven. And I, on that day, will go crowned with anise,
or with a rosy wreath, or a garland of white violets, and the fine wine of Ptelea I will
dip from the bowl as I lie by the fire, while one shall roast beans for me, in the embers.
And elbow deep shall the flowery bed be thickly strewn, with fragrant leaves and with
asphodel, and with curled parsley; and softly will I drink, toasting Ageanax with lips
clinging fast to the cup, and draining it even to the lees." 50

Readers who can be satisfied with a prose version of Theocritus need not look for a more effective render-
ing than this, but when metrical translations have been attempted with considerable success, it is impossible
not to wish that Lang had combined verse and prose as he did in Aucassin and Nicolette and as Mr. Edmonds
does in his Theocritus. Lang's only efforts in this direction are a metrical version of Idyll XXX, "The
Death of Adonis," and a sonnet called "Amaryllis," which translates part of Idyll III, "The Serenade." 52

50 VII, 57-70 (p. 41).

51 The former is included with his prose version of the Idylls, and the latter in his Poetical Works, 4 vols (London,
1823), II, 42.

52 In this connection it is interesting to read Lang's letter to Theocritus, which is no. 13 in his Letters to
Dead Authors (London, 1886), pp. 130-139. The librarian whose thoughts wander may also speculate on what Uavin
Douglas, translator of the Aeneid would have made of Theocritus, and wish that among Lang's papers might be
(Cont. p. 430)
Theocritus. Idylls; translations by Dryden, Polwhele, Calverley, Fawkes, and Lang; with illustrations by M. Mâeulle. Philadelphia, G. Barrie and Son; c.1911; 545 pp., 22⅓ cm. (Antique Gems from the Greek and Latin), I, $12.00 the set. Greek and English on opposite pages.

This subscription edition, limited to 1000 copies on Japanese vellum paper, is a curious mixture. The page is highly decorated with pink borders enclosing a small block of text surrounded by a great expanse of margin, an effect which is neither pleasing nor appropriate; the illustrations are charmingly romantic interpretations of classical scenes, with only a slight resemblance to anything Greek. On the other hand, it lays some claim to the attention of scholars by printing the Greek text facing the translation, and by including an extensive bibliography of the various editions in Greek, and of translations into English, French, German, and Italian. The names of the translators are indicated only by number, at the back, which is a nuisance to any critical

52 (Cont. from p. 429).

discovered a version of certain idylls in lowland Scots, following the dictum of his countryman, John Stuart Blackie, that "they would sound ridiculous in any other language than that of Tam O'Shanter." Cf. Introduction to this list, p. 25.
reader;\textsuperscript{53} and although every anthologist is entitled to his choice, it is permissible to question the judgment of one who chooses three of his five translators from the eighteenth century, when translations of Theocritus were by general agreement less successful than the modern versions. All of the renderings are taken from large collections whereas by searching for single idylls in the works of various English poets, the editor could have presented a far better anthology. Even from the volumes he has used, the idylls chosen are not always the best, and there is decidedly too much of Calverley's work despite the merits of his translations.

200. HALLARD 1894

The Idylls of Theocritus, translated into English verse by James Henry Hallard.... London, Longmans, Green and Co., 1894, 146 pp., 21\textquoteleft\textquoteright\ cm.

\textsuperscript{53} The translators of the various idylls in the edition are as follows:

\begin{center}
\begin{tabular}{lcc}
Dryden, & 18, 23, 27; \\
Polwhele, & 1, 26; \\
Lang, & 30; \\
Fawkes, & 2, 6, 11, 13, 15, 16, 20, 29; \\
Calverley, & 3, 4, 5, 7, 8, 9, 10, 12, 14, 17, 19, 21, 22, 24, 25, 28. \\
\end{tabular}
\end{center}

All of these translations have been described with the exception of Dryden's which will be dealt with in his Miscellany (item 216), as they were never published separately.
201. The same. 2d edition. London, Rivingtons, 1901, 144 pp., 21\textfrac{1}{2} cm., o.p.

202. The same. 3d edition rev., 1913, 161 pp., 21\textfrac{1}{2} cm., o.p.

The second and third revisions came out after Philippe Legrand's Etude sur Théocrite, and R. J. Cholmeley's edition of the text with commentary profiting by both. The changes however are largely verbal, in the direction of greater accuracy and euphony.\footnote{Preface to third edition, p. xiv.}

In format this is an attractive and durable volume, well suited to library use. The paper is heavy, with a mat finish, and uncut edges, the print large and clear, the margins ample, producing a page restful to the eyes. The binding, in glazed cloth with gold stamp, is strong and flexible. There are no notes and the verses are not numbered, which is often a source of annoyance to the student but enhances the beauty of the page.

Like others in the same series\textsuperscript{55} this volume is satisfactory in format, as to print and paper, with fair margins (not as wide as those of the third edition). There are a few notes most of which explain expressions or customs. The principal change from earlier editions is the inclusion of seventeen fragments of Bion, four of Moschus, and an introduction on Greek bucolic poetry (pp. 1-13). In all three editions the preface contains a technical discussion of the problems of metrical translation, with special reference to the dactylic hexameter in English, and cogent arguments against the use of lowland Scots as an equivalent of the Doric Greek.\textsuperscript{56} In each edition this preface is revised and enlarged. The translation is an admirable one, simple and straightforward but never prosaic, and as accurate as can be expected in verse. Occasional slight ambiguities and rather awkward inversions may be found, e.g.--

"Her heaped barley among may I on another season Plant my ample fan."

\textsuperscript{55} Cf note on format in list of series, Appendix.

\textsuperscript{56} Cf. Introduction to this list. p. 25.

\textsuperscript{57} VII, 155-156.
Ambiguous, both in this version and in Calverley's is the repeated refrain in Idyll II,

"Bethink thee, Lady moon, whence came my love," where love might be taken to mean lover, particularly when the following line begins

"He bent his pitiless eyes upon me."

Mr. Edmonds makes the abstract meaning clear when he translates:

"List, good Moon, where I learned my loving."

or Chapman, who says

"Whence grew my love, divinest Moon, attend."

But these are trifles and on the whole the translation is an agreeable one, in lively and expressive verse which sounds like original English poetry. The writer uses an even greater variety of metres than does Calverley, departing further from customary forms in experimenting with the hexameter, and by combining different arrangements of rhyme and of metre endeavors to suggest the varied lyric effects which Theocritus obtained generally in one—the dactylic hexameter.

58 II, 3 and ff. The Greek is:

φράξεο μεν τὸν ἔρωθ' θεν ίκετο ποτνα Σελάνα
This polyglot edition which is the chief American contribution to knowledge of Theocritus, is not concerned with textual criticism or scholarly interpretation, although the Greek text is again provided opposite the English. Instead its purpose seems to be to present the poet as seen through many eyes, or as heard in different languages. The translations in English are all chosen from the nineteenth century and the selection shows a wider range than that of the earlier anthology, including not only the well known Theocritean scholars such as Calverley, Hallard, and Lang, but numerous other poets—Shelley, Elizabeth Barrett Browning, Edwin Arnold, Matthew Arnold, Leigh Hunt, H. A. Symonds, E. C. Stedman and others.

59 Item 199.

60 The translators of the various idylls are as follows: (Cont. p. 436).
Often the single idyll in a particularly happy version is taken from the body of an essay where it is otherwise buried, as in the case of Matthew Arnold's prose rendering of Idyll XV, one of the best translations of this timeless account of suburban conversation.  

Sometimes several versions of the same idyll are given, and there are also supplementary translations of various idylls in French, German, Dutch, Spanish, and Italian, an interesting feature not found in any other collection; and a number of poems to or about Theocritus by such poets as Oscar Wilde, Austin Dobson, Andrew Lang, W. S. Landor, and others, with many appreciations of the

60 (Cont. from p. 435)

E. Arnold, 1;  
M. Arnold, 15;  
E. B. Browning, 11;  
Calverley, 1, 3, 9, 14, 17, 20, 24;  
M. P. Fitzgerald, 21;  
Hallard, 4, 5, 7, 8, 10, 12, 15, 16, 18, 21, 22, 23, 25, 26, 27, 28, 30;  
Hunt, 11;  
Kynaston, 7 (vv. 130-157), 28;  
Lang, 31;  
Lawton, 10 (vv. 42-55);  
Lefroy, 8 sonnets and tr. of various passages;  
Metcalf, 5;  
Sedgwick, 3, 7, 11;  
Stedman, 10 (vv. 21-58), 13;  
Symonds, 2, 2.  

poet quoted from Quintilian to Dryden.

The format and price however make the volume unsuitable for general library use. Like other limited editions published by the Bibliophile Society it is beautifully printed on hand-made paper, with engraved title pages and illustrations. The binding is buff paper-covered boards.

207. EDMONDS


The same. Reprinted 1916, 1919, 1923; with revisions 1928.

This is not only one of the best volumes in this series, but one of the most successful modern versions of Theocritus for student and general reader alike. It conforms to scholarly standards of accuracy without seeming to be hampered by verbal literalness, the writer admitting that his aim has been to translate sense and spirit rather than words. 63

62 For note on format, see list of series, Appendix.

63 Introduction, p. xxv.
In this endeavor which, though liable to abuse, is one of the fundamental tenets of good translation, more often stated than followed, he has been preeminently successful, as when he translates Greek proverbs not verbally at all but into the equivalent English proverb which expresses the same idea. To illustrate: ἀδήστης, ἄθεαν ἐκδικήσετε 64 (The sow, they say, contended against Athena), signifying any ridiculously uneven contest, he translates: "'Tis the old story. Teach thy grandam," which conveys the same idea to English ears far more vividly. Calverley says, "The hog braved Athena," which we do not even recognize as proverbial, and all the other translators use similar expressions. Or again μὴ μοι κερεδν ἀπομένῃς 65 (Don't scrape the top of an empty measure), Mr. Edmonds expresses in the idiomatic English phrase, "Don't waste your breath." Calverley says, "No scullion's wage for us from you," which is an entirely different thought, conveying little to the modern reader. Lang has it, "I am not afraid of your putting me on short commons";

64 V, 23.
65 XV, 95.
Mr. Trevelyan, "I'm not afraid of you, sir, cutting my rations down"; Hallard's, "Don't try your flummery here," and Matthew Arnold's, "Pray don't trouble yourself for nothing" come closer to the effect achieved more succinctly and colloquially by Mr. Edmonds.

He has combined prose and verse in effective contrast and has employed not only a wide variety of metres but different types of diction to fit the setting and atmosphere of particular idylls. So various are these styles that it is difficult to characterize his translation except by specific examples. In the pastoral contest (such as Idyll I), he has used a ballad metre for the songs, which in its spontaneity suggests to English ears the improvising shepherd, as more stately rhythms do not. This rhythm while not metrically an imitation of the Greek, suggests the lilt of the original as reading the two aloud will show.

Θύρσις ὤδε ὡς Αἴτνας, καὶ θύρσιδος ἀδεα φώνα.
πᾶς ποκ' ἃρ ἦδο', ὦκα Δάφνις ἐτάκετο, παὶ ποκα, Νύμφαι;

"Tis Thyrsis sings, of Etna, and a rare sweet voice hath he,
Where were ye, nymphs, when Daphnis pined? Ye nymphs,
O where were ye?"66

In the narrative and dialogues of these idylls, an archaic prose helps to create a similar atmosphere, with a rustic effect produced by homely expressions like tetchy, bran-span-new, smack, gaffer, unhanselled.\(^6^7\)

In Idyll II the prose is impressive in the dignity which fits an incantation.

"As Delphis hath brought me pain, so I burn the bay against Delphis. And as it crackles and then lo! is burned suddenly to nought and we see not so much as the ash of it, e'en so be Delphis' body whelmed in another flame."\(^6^8\)

In the epic fragments of "Heracles" (Idylls XIII and XXIV), the style is poetic, but in "The Love of Cynisca" (XIV), which is a realistic tale of two common middle-aged men, there is no affectation of pastoral grace.

Says Aeschines:--

"There was the Argive and I and Agis the jockey out o' Thessaly, and Cleunicus the man at arms a-drinking at my farm. I'd killed a pair of pullets, look you, and a sucking-pig, and broached 'em a hogshead of Bibline fine and fragrant... and on the board a cuttlefish and cockles to boot; i' faith, a jolly bout."\(^6^9\)

\(^{67}\) I, 28, 40, 59.

\(^{68}\) II, 23-26.

\(^{69}\) XIV, 12-19.
In Idyll XXII the prizefight between Amycus and Polydeuces is likewise grimly realistic:--

Then his left hand did beat him in the mouth, so that the rows of teeth in't crackled again; aye, and an ever livelier patter o' the fists did maul the face of him till his visage was all one mash.70 while the convers: on of the Syracusan women (Idyll XV) is typically colloquial suburban chatter recognizable in all languages and in every age. Thus Gorgo:--

"Mine's just the same! Dioleidas is a perfect spendthrift. Yesterday he gave .... My dear, that suits you really well. Do tell me what you gave for it .... I must be getting back. It's Dioleidas' dinner time and I wouldn't advise any one to come near that man when he's kept waiting for his food."71

In his metrical effects also this translator seems often as successful as those who are better known as poets. In the"Epithalamium of Helen" this is particularly noticeable, where the inner rhymes of the song, balancing the end rhymes, suggest "their pretty feet criss-crossing" in the dance measure.

And never doth woman on bobbin wind such thread as her baskets teem,
Nor shuttlework so close and fine cuts from the weaver's beam,
Nor none hath skill to ply the cull to the gods of women above
As the maiden wise in whose bright eyes dwells all desire and love.72

71 XV, 16, passim.
72 XVIII, 33-37.
While the Greek text is edited for scholars, the English notes in this edition are largely explanatory, interpreting proverbs, allusions, and superstitions, likely to be unintelligible to the average reader. The brief introductions are also illuminating, setting the scene as it were for each idyll, characterizing the speakers rather than rehearsing the substance of the poem. The scope of the volume is greater than that of the other collections, including beside the idylls, epigrams and inscriptions of Theocritus, all the known fragments of Bion (eighteen in number), eight poems and fragments of Moschus and various other pattern poems and short verses of a bucolic character from the Anacreontea.

208. WAY 1913

Theocritus, Bion, and Moschus, tr. into English verse by Arthur S. Way . . .
Cambridge: Eng., University Press, 1913,
158 pp., 22 cm., 7/6 (not listed in the U. 3. even as an importation).

This collection containing the usual thirty-one idylls, various fragments and inscriptions of Theocritus, seven poems of Bion, and eight of Moschus, though smaller than the preceding, has all the important poems and is an excellent translation for the general reader. Although
the writer is an eminent classical scholar, the book is not designed for the use of students. The lines are numbered, but there are no notes beyond a brief foreword to set the scene for each idyll. The volume is well printed on paper of good quality, with uncut edges, with wide margins, and is strongly bound in dark blue cloth; in all its physical features a fine piece of book-making for personal or library use.

The translation is one of the most faithful of verse renderings, ranking with Hallard's, perhaps above Calverley's in this respect, and as gracefully poetic as either. This fidelity to the exact meaning rather than to the words is illustrated by the refrain used above, which is often ambiguously translated:--

"Think on me Moon, as I tell of my love and how it befell." 73

The metres used for the most part are the dactylic pentameter and hexameter, rhyming in alternate lines or in couplets, but the translator's mastery of the couplet is shown in the freedom with which he uses run-over lines, and varies the pause so that the effect is not a monotonous hammering of recurrent rhymes, regularly completing

73 II, 69, passim.
the sense. The melody of his verse is heard in this description of a drowsy summer day:—

Over our heads on high did many a poplar wave, Many an elm: hard by, from the wood-maid's hallowed Cave
The water was streaming, falling, murmuring dreamily; And from shadowy boughs aye calling their ceaseless Challenge-cry
Sun-scorched cicalas screamed: far off, amid tangled thorn Hidden, the swarf owl seemed in sleep to mutter and mourn.74

In the "Story of Hylas," the epic fragment from the tale of the Argonauts (Idyll XIII), the verse has both swiftness and strength, with a fine epic swing.75 In Idyll XV the colloquial effect of chatty conversation is attained successfully in verse without artificiality.
Praxinoe speaks:—

"Good heavens! who are you with your hectoring? What if we chat as we choose? Order your servants! Lecturing ladies of Syracuse! We, let me tell you, Sir Clever, are from Corinth, the ancient city, Like Bellerophon—wasn't he Greek? Good Peloponnesian we speak; And if Dorian women may never talk Dorian speech, it's a pity!"76

74 VII, 135-140.
75 This is not readily illustrated in a short excerpt as it is the whole tale that has the epic movement.
76 XV, 89-93.
This simplicity of a word order which could be that of ordinary prose, is characteristic of many of the idylls in this translation, and when it can be achieved with the added finish of rhyme and rhythm it is a more effective method of representing the original as a whole than the best prose translation can be.

209. TREVELYAN 1925

The Idylls of Theocritus; translated by R. C. Trevelyan. London, the Casanova Society, 1925, 105 pp., 26x20 cm., 15/-; New York, Boni and Liveright, $5.00. A limited edition in both countries.

This is one of the successful modern translations and deserves reprinting in simpler format. The present volume on hand-made paper, quarter-bound in white vellum and pale blue boards, is beautiful but not suitable for general library use. While the outer margins are very wide the inner are rather too narrow for the rebinding which it would soon need.

Otherwise the book is intended for the reader rather than the student. The lines are not numbered, and the few notes at the end of the volume are largely explanatory. The collection includes "all the admittedly genuine idylls and such of the doubtful poems as seem to me to possess..."
literary value." 77

The metre used is the long fourteen syllabled line, with seven accents, its structure according to the writer being the normal half stanza of the old English ballad, but whatever its anatomy to the metrist, the combining of the regular two short lines into one and the absence of rhyme has entirely deprived the verse of its ballad quality to modern ears. Its resemblance to the couplets of Chapman's Iliad, and other Elizabethan translations without their rhyme is more obvious.

While granting that the English hexameter is neither as subtle nor as beautiful as that of Theocritus, the translator feels that it has at least the merit of swiftness and allows considerable variety by means of changes in the place of the caesura. 78 His verse is admittedly both swift and smooth, with few inversions or tortured lines and no sense of the strangeness which characterizes some of Mr. Bridges' Homeric hexameters. Yet one feels in this volume the lack of variety which other renderings

77 Introduction, p. xiv. The writer has chosen to omit Idyll XXIII as "dull and stupid and not by Theocritus."

78 Ibid., pp. xiv-xv.
in several different metres give.

The translation is satisfactorily close and accurate, line for line, with little omission or expansion. In a few cases where the writer considered an attempt in verse too difficult he has preferred a faithful prose version. Perhaps the most successful portions of the volume are the briefer poems: "The Distaff" (Idyll XXVIII) is particularly graceful and charming and the epigrams both in verse and prose have retained the essential characteristic of packed meaning in pointed words. The following passage from Idyll XXI is a fair sample of the verse:--

Key, door and watchdog they had none; to them such things seemed all Superfluous; for Poverty was their faithful sentinel. Close at hand dwelt no neighbor; but with gentle plashing waves Around their narrow cabin came floating up the sea. Not yet had the moon's chariot reached the mid-point of her course, When their familiar toil awakened those fishers. From their eyes They thrust their slumber, and their thoughts broke forth into speech thus.79

210. MILLER 1926

The Greek Idylls; pastorals, songs, mimes, tales, epigrams of Theocritus, Bion, Moschus, rendered in appropriate English verse forms by Marion Mills Miller ..., with a critical
introduction by David Moore Robinson ....
Lexington, Ky., The Maxwelton Company, 1926,
338 pp., 25 cm., $10.00. "Author's autograph edition, limited to 500 copies."

The format of this limited edition is superior to its content, though in neither aspect is it worth the price. It is clearly printed on heavy uncut paper, with wide margins making an attractive page. The frontispieces is a facsimile of the manuscript in the Bibliothèque Nationale, showing Theocritus and Pan with a thirteenth century transcription of the Syrinx. The volume is strongly bound in quarter-buckram and green fabrikoid.

The general impression made by this edition is that of a volume obviously padded. In addition to a collection of prefatory poems by the translator and various earlier poets, and a preface by the translator, there are three introductions: "The Greek Bucolic Triad" by D. M. Robinson, "The Real Theocritus" by Hamlin Garland, "The Lyric Theocritus" by M. M. Miller. There is a bibliography, but in other respects the book is not designed for critical use. The verses are not numbered.

80 The volume is uniform with the same translator's Songs of Sappho ($20.00) the two together offered at $25.00.

81 Manuscript 2832.
the brief introduction preceding and the notes appended to each idyll are casual and too often facetious. Nor would the liberties which this translator takes with his text commend his work to scholars.

In contents it duplicates an earlier volume containing Idyls I-XIII, adding thereto the remaining Idyls, XIV-XXV, the Epigrams, I-XXVI, the poems and fragments of Bion, I-XIV, and of Moschus, I-VII. A translation of Ovid's "The Halcyon Birds" is appended as "probably retold from Bion."

Throughout the work the translator's personality is obtrusive to an unusual degree, and with unpleasant effect. That the autograph appears four times is perhaps trifling, and the binding in of laudatory reviews of the earlier work might be blamed on the publisher, but this excuse cannot be made for the limericks composed by Mr. Miller in flippant reply to academic censure of his methods, nor for his querulous criticism of other scholars. While admitting his debt to Mr. J. M. Edmonds for definitive readings he brands the

82 The Sicilian Idyls (1900), item 232 in this list.
83 Appendix, pp. 335-338.
latter's work, both in preface, introduction, and bibliography, as "unscholarly, unpoetic," and even "in his prose not the work of a literary artist," and "not in the best tradition of English scholarship." 84

In view of this translator's peevish replies to scholarly criticism of his metres, and his insistence on the primary importance of lyric and literary qualities rather than exact translation, it is somewhat surprising to find his own verse frequently rough and awkward. This effect is sometimes due to inversion and to the omission of the articles customary in English; as in the "Lament for Adonis," where melody is most essential:--

One snaps his bow, his quiver one, one crushes
His darts beneath his heel, and one the shoon
Of Adon looses, while another rushes
With water in golden bowl to youth aswoon,
Whose wound another laves, while him behind
A Love with fan is pulsing wafts of wind. 85

Could anything be worse than the last line? Or earlier in the same poem to turn the musical refrain

αίας τὰν Κυθέρειαν, ἀπόλετο καλὸς Ὀδώνις

into

Ah, Cypris! Adon, oh!86

---

84 Preface, p. xii; Introduction, p. 9; Bibliography, p. 21.

85 Bion, I, 82-85 (p. 283).

86 Ibid., 39 (p. 281).
Sometimes the omission of the article produces an effect of the clipped diction customary in telegrams, which completely destroys all lyric quality, as in the "Song of Helen":--

"Dear God of Marriage, may
Thy heart rejoice in bridal we celebrate today." 87

But more venial than metrical roughness are the faults of amplification, and wilfull change in the text, not to mention vulgarization in commentary. The "imitators" of the seventeenth and eighteenth centuries did not feel more free to improve upon their author than this modern translator, who not only paraphrases freely but pads his lines with extraneous thoughts, points a moral or alters the sense of his text to suit the English verse form.

Examples of his amplification are to be found in almost every poem. There are padded lines such as:--

And wedded pair lay thrilled 88
By music sweet that had their babble stilled.

This graceful lyric has suffered particularly at his hands. Rostand is superimposed on Theocritus in a

87 Theocritus, XVIII, 58 (p. 17c).

88 XVIII, (p. 172, 2d. stanza). There is no corresponding line in the original.
conceit entirely foreign to the Greek idea in the lines:—

When Chanticleer his kingly crest shall raise
And crow the Dawn in that awaits his praise.89

And when the Greek says simply, "For tomorrow morning, and next day, and for all the years, Menelaus, this sweet bride is yours," he elaborates:—

For, spouse most fortunate
Tomorrow and tomorrow through the years--
Oh happy yearn!—The maid shall be thy mate
Bedfellow true (if ill
Shall not betide),
And let thee love thy fill,
Then gently, breathing, slumber at thy side.90

Sometimes the additions are admitted in the notes, e.g. in one of Bion's epigrams:

This fragment has been slightly pointed by the translator to make it conform to the requirements of the modern epigram that antithesis appear in the climax.91

or to justify complete transformation of Bion's "To Hesperus":—

The lyric spirit of the text has invited an English lyric verse form for its rendition, and this form has demanded the change of the beloved from a shepherd to a maiden with the addition of appropriate epithets and attributes.92

89 XVII, 56 (p. 176).
90 Ibid., 14-15 (p. 173).
91 Bion, XII (p. 301), note.
92 Ibid., IX (p. 297).
Similar changes are made in the case of Theocritus' tale of love's vengeance, but in case the translator's motives be suspected, he adds:--

The translator has changed the sex of the beloved for artistic reasons, and not as a concession to prudes among his readers .... The delicacy of figure here is wholly feminine to modern taste.93

An initial stanza has been added "to point the moral, since Theocritus generally prefaces a story like this by giving the moral," but it is noticeable that in this case Theocritus did not think it necessary.

The best that can be said for this translation is that occasionally it achieves a certain felicity, particularly in the earlier, rustic idylls, in which the songs of shepherds and goatherds are rendered with a lilt suggestive of the musical accompaniment. Thus Menaloas sings:--

Storm--and trembles the tree;
Drought--and drieth the spring;
Nets--and the wild beasts fleec;
Snares--and the birds take wing;
But a weak little maiden, ah me!
To man is the dangerous thing.
O Zeus, among lovers I am not alone;
Love for a mortal thou too hast known.94

But as a whole this translation is not an important

93 Theocritus, XXIII (p. 205).
94 VIII, 57-60.
one. For scholars or students it is negligible. For the
general reader it is untrustworthy in its representation
of the poet, and its self-proclaimed modernity in verse
form and diction is generally not greater than that of
other more accurate versions. Where it does exceed these
the result is unfortunate in its vulgarity, of which only
one illustration need by given, a note to "Helen's
Epithalamium," which requires no comment!

Quite likely Menelaus snored;
If so, it would excuse afford
Helen with Paris to elope--
Aha, at last the real dope!

211. LINDSAY 1932

The Complete Poems of Theocritus; translated by Jack Lindsay, illustrated with
wood cuts by Lionel Ellis, with an intro-
duction by Edward Hutton. London, Fanfrolico
Press, 1932, 200 pp., 28½ cm., £3.3; $25.00.96
Edition limited to 750 copies.

This is another limited edition the cost of which is
not justified by its quality. In format it is satisfac-
tory; the page is a handsome one, with large type and wide
margins, on hand made paper; the binding is of strong green
boards, with gold tooling. The many illustrations with

95 XVIII, note, p. 173.

96 Now sold in England by Messrs. Simpkin and Marshall;
formerly in the U.S. by David McKee & Co., whose business is
discontinued.
their heavy, black mass effects are entirely modern in feeling and technique.

The collection contains all the idylls, I-XXX, epigrams, and inscriptions I-XXIV, "Megara," and the "Fragment of the Berenice." The verses are not numbered and the notes are of popular interest, extracted largely from those of Cholmeley, Lang, Way, Mr. R. C. Trevelyan and Mr. Edmonds.

The translation follows very closely Mr. Edmonds' prose version, using many of the same phrases, e.g.--

Lacon.
The game's not worth the candle, still let's play it--I'll beat you with my songs until I stun you.

Comatas.
0 teach your grandmother to suck eggs ... no matter; There is my stake! come, a fat lamb beside it.97

So too, the dialogue of the Syracusan gossips, which is one of this translator's most spirited renderings, is very little more than Mr. Edmonds' prose cut into lengths of free verse:--

"And I should suppose
Dorians may be allowed to speak Doric--Persephone! one husband is enough--

97 V, 21-24 (p. 26). J. M. Edmonds' trans., "Tis not worth the candle, but nevertheless, come on; I'll have a contest o'song with thee till thou cry hold. (Comatas) 'Tis the old story teach thy grandam. There; my wage is laid. And thou, for thine, lay me thy fine fat lamb against it."
Not that I take the slightest notice anyway,  
So don't waste your breath on me."98

Free verse is the form most frequently used, with  
rhythms varied and almost unnoticeable. When rhymes  
occur they are irregular as if the poet flung one in  
whenever he chose. Idyll XIII begins with alternate  
rhymes, changing for two stanzas to regular couplets,  
though there is no break in the narrative to be thus  
marked. The following stanza has a more complicated  
rhyme scheme and the remaining ones no rhymes at all,  
the lines varying considerably in length, thus:--

And there in the midst of the water the nymphs were  
dancing,  
It was a dance of the nymphs who have never rested--  
Goddesses dreaded by the country-folk--  
Eunica and Malis and Micheia  
Whose eyes are lighted with the spring.  
These were dancing; but the lad  
Reached out with his heavy jar in a hurry to dip it  
into the water, but  
They all grasped hold of his arm:  
desire of the Argive lad  
perturbed their delicate spirits--down  
In the dark pool down he  
sank as  
When a falling star splashes and is quencht in Ocean  
And to his mates the sailor bawls:  
"Hoist there my hearties--the wind freshens!"99

98 XV, 93-95 (p. 79).

99 XIII, 43-52 (p. 65).
The translator's theories respecting his art are vigorously set forth in a note on the subject:

In translating the classics it is no use aiming at a version for eternity: an academic eternity of abstract poetry. We must aim at defining the poet vitally in terms of our immediate consciousness. This is not to be done by changing chariots into armoured cars or a Sicilian shepherd into Yorkshire accent.... Rather the translator must seek to define the effect of the poet as a whole upon himself as a whole.... An ideal translation of Theocritus would combine something of Herrick, Burns, Keats and Shakespeare.... Most translators try to make a thin Spenser-Tennyson aesthete of this vigorous poet or to resolve him into the common abstractions of Augustan pastoral idiom (derived in its turn from Virgil).100

Thinline aesthetic this version is not, and yet modern realism may be carried too far even for dramatic characterization when πότος ἀδως becomes "a damn fine drinking party."101

The free verse is most effective in dramatic monologues such as the "Incantation":--

The Spirit aids, the mammet melts above;
And so may he,
Delphis the Myndian, melt in grids of love,
As utterly.
And here at Aphrodite's spell this wheel
Turns: may he turn so, till at last he reel
And turn to me.
Bird wheel, wind him hither, to my body wind him.

Now to the flames with the bran!
Ah, Artemis
You move the adamantine gates of hell,

100 Note, p. 158.
101 XIV, 17 (p. 68).
You move all things that are immovable,  
Move him as well.  
Thestylis, hark!  
Across the town the watchdogs howl and bark.  
Sure, she is at the crossroad turn by this--  
Quick, beat the pan.  
Bird-wheel, wind him hither--to my body wind him. ¹⁰²

But as a complete rendering of Theocritus the diction
is too often colloquial to the point of being prosaic,
and the irregular rhythms fail to suggest the singing
quality of the original.

¹⁰² II, 28-37 (p. 10).
PARTIAL COLLECTIONS AND SINGLE IDYLLS

212. Anonymous 1588

Sixe Idillia, that is Sixe Small, or Petty Poems, or Aeglogues, chosen out of the right famous Sicilian poet Theocritus, and translated into English verse .... Printed at Oxford, by Ioseph Barnes, 1588, 8°. (This unique copy is in the Bodleian Library).


"... of this edition of the Sixe Idillia printed on handmade paper, with decorations designed and cut on wood by Vivien Gribble, 380 copies have been printed...." This is a facsimile reprint of the Bodleian Theocritus, with bibliographical note by S. Caselee, pp. 9-10.

Neither this translation nor the limited edition will be needed for the general library reader, since the interest in it is largely historical, due to its being

103 There are so many publications of this nature, from those which omit only a few idylls to those which translate only one or two that this portion of the list has been limited to such publications as have historic interest or exceptional merit.
the earliest published English rendering and the first classical translation issued by the Oxford press.104

While the reprint is admittedly a fine piece of bookmaking, one could wish that it more nearly resembled the original in character. The woodcuts are heavy in line and though in keeping with the solid type which is a copy of a Venetian Renaissance font, they do not suggest the quality of contemporary Elizabethan work but rather a modern interpretation of classical themes.105

---

104 The earlier publications of the University press, which dates in its continuous history from 1585, were of theological and philosophical works. This is the first of purely literary and classical interest and also the first which could be called an édition de luxe. It is described as a "pretty little duodecimo, with the bulk of the text in a neat italic type." (Bibliographical note, Duckworth reprint).

105 In this opinion I venture to disagree with the editor who describes Miss Gaselee in the preface as "an artist inspired by the Greek spirit as interpreted by the Renaissance." While the cheap broadsides of the period show a black and heavy type of woodcut, as might be expected, the better work approaches more nearly the effect of steel engraving, with many fine lines to suggest shading. For an interesting account of early wood engravings and the decline of the art after Elizabeth's reign because of improvements in the copper plate method, see T. F. Dibdin, "Preliminary Discusision on Early Engraving and Ornamental Printing," in his Typographical Antiquities of Great Britain ... (London, 1810), I, iv-lvii. Specimens are reproduced from Caxton's The Game and Playe of the Chesse (1475), his Subtyl Historyes and Fables of Esoppe (1484), these both pp. 23-51; from Lydgate's Fall of Princes (Pynson's edition, 1527), p. xi; from a quarto edition of the New Testament (1555), pp. xviii-xxi; and from Queen Elizabeth's prayer book, p. xlix.
The old spelling adds much to the charm of this edition which is lost in the modernized versions reprinted in Edward Arber, An English Garner (Westminster, 1877-1896), VIII, 119-138, and in A. H. Bullen, Some Longer Elizabethan Poems (Westminster, 1903), pp. 123-146. Somehow "A voice more sweete than hunnicombes" is sweeter far than when seen as we ordinarily write it, and "All the weemen on our hills doe saie that I am faire" has an accent that is entirely convincing.106

The authorship of this translation has frequently been attributed to Sir Edward Dyer on the evidence of his initials and motto on the verso of the title page,107 but this evidence is extremely doubtful as the inscription clearly implies that the book was dedicated to, not written by "E. D."108

106 XX, 27, 30 (XXI in this collection).
107 Edmond Gosse, in an article on "Pastorals" in the Encyclopaedia Britannica, 9th edition (1878-1889), xviii, 351, supports this view as also J. P. Collier in his Bibliographical and critical account of the rarest books in the English language (London, 1866), I, 295.
108 There was some logical justification however for attributing it to Dyer. He was a scholar and poet, whose work was highly esteemed by his contemporaries but not collected during his life; he was one of the group which included Sir Philip Sidney and Fulke Greville who were interested in introducing classic metres to English poetry. Meres, in Palladis Tamia mentions him as "famous for sweete elegy," but he is best remembered as the author of a charming old song, "My mind to me a kingdom is."

(Cont. on p. 462).
The idylls contained in the collection are VIII, XI, XVI, XVIII, XX, and XXX, not the finest or most characteristic of Theocritus. The translation, though it seems quaint today, is both graceful and fairly accurate, more so than those which followed it for two centuries. The metre is iambic, with the long lines rhyming alternately or in pairs; and with the alternate rhyme the resemblance to the ballad form is more apparent. The verse has a definite singing quality.

108 (Cont. from p. 461).

Richard Garnett, in English Literature, an Illustrated Record (London, 1903), II, 143, considers the evidence too uncertain, and E. H. Bullen in the article on Dyer in the Dictionary of National Biography, VI, 284, states definitely that the assumption is based on the error of interpretation noted above. The copy now in the Bodleian had disappeared for 250 years and Collier based his assertion on the recollection of having seen or heard of a copy with these initials on it.

109 Of these six, VII and XX are, according to the agreement of modern scholars, probably not by Theocritus; XXX certainly is not, but is "a piece of later Anacreontean verse incorporated in the bucolic collection probably because of its connection in subject with the 'Lament for Adonis.'" (Loeb ed. p. 479). The numbering used in this early edition differs from that adopted later. The Idyll called 21 'The Neteherd' is in most editions 20; and 31 'Adonis' is generally 30.
and a charming directness. Thus in the song of Daphnis:

Sweete is a cow calves voice, and sweete her breath
doeth smell,
A bulcalfe and a cow doe lowe ful pleasantly;
Tis sweete in summer by a spring abrode to dwell,
Acornes become the oke, apples the apple tree.110

"Helen's Epithalamium" is one of the most characteristically Elizabethan and is delightful to read, beginning:

In Sparta long agoe, where Menelaos wore the crowne,
Twelve noble Virgins, daughters of the greatest in the
towne,
All dight upon their haire in Crowtoe garlands fresh
and greene,
Dans at the chamber doore of Helena the Cueene,
What time this Menelay, the younger Sonne of Atreus,
Did marry with the lovely daughter of Prince Tyndareus.
And therewithal at eve, a wedding song they jointly sung,
With such a shuffling of their feete, that all the Pallace
rung.111

215. BRADSHAW

The Shepherd's Starre, now of late seen
and at this hower to be observed meruelous
orient in the East ... Described by a gen-
tleman late of the Right worthie and honorable
the Lord Burgh .... Printed by Robert Robin-
son, for William Iones, and are to be sold
at his shop neere Holburne Condit. London
1591.112

110 VIII, 76-79.
111 XVIII, 1-8.
112 Of this rare item I have seen only a reprint of the
title page and a few extracts. The original is to be found
in the British Museum and in the Bodleian Library. It is
included here only because it is generally listed among
early translations of Theocritus, although it seems
scarcely to deserve the name.
This paraphrase, which would not be called a translation by any modern standard, is written in verse and prose of a highly conceited and euphuistic character by one Thomas Bradshaw (of whom little else is known), and is headed "A Paraphrase upon the third of the Canticles of Theocritus Dialogue Wise." The amount of original matter in it may be estimated from the fact that it fills thirty pages while the idyll upon which it is based contains only fifty-four lines. Its character may be judged from the following verses:

In a time of merry sporte,
Amaryllis did resorte,
With her gracious loving lookes
To the chrystal running brookes.
Where I Corydon did dwel,
Corydon the shepheardes spell:
For to shepheardes doth belong,
All the pride of wanton song.
Then to Amaryllis viewe,
Shepheard sent his homage dewe:
Such a service as of right,
Came to short of such a sight.

Twelve Idylls in his Miscellany Poems ... containing new translations out of Virgil, Lucretius, Horace, Ovid, Theocritus, and other authors, with several original poems by the most eminent hands. Printed for Jacob Tonson. London, 1684-1709. Six parts.

There were five editions of this work between 1684 and 1727, differing considerably in the contents of the various parts. The two volumes seen which contain the translations from Theocritus are the following:

Miscellany Poems: The First Part, Containing a Variety of New Translations of the Ancient Poets .... Published by Mr. Dryden, 3rd edition, London .... 1702, 399 pp., 20 cm.

Sylvae: or the second part of Poetical Miscellanies ..., 3rd edition, London .... 1702, 306 pp., 20 cm.

Dryden's translation of twelve idylls is the most important collection historically which does not appear under the original poet's name, as they were never

114 For descriptions of the various parts see the Catalogue of the British Museum Library (1887), XIII, under "Dryden," column 63.

115 For innumerable echoes of Theocritus and translations of single lines or more, students are referred to the dissertation by R. T. Kerlin, already cited, though with the warning that so much of the influence of the Greek bucolic poets is indirect and derivative through Virgil, Ronsard, Spenser, etc. that it is not always safe for the

(Cont. p. 466).
published separately, though some of them are included in the anthologies of translations. Not all of the work was Dryden's though it is generally ascribed to him.\textsuperscript{116}

The translations are all in the fluent and finished heroic couplets characteristic of Dryden and his imitators, but there is little save the subject matter to remind one of Theocritus. It is perhaps somewhat captious criticism, lacking in imagination, to expect the neo-classical poets to reproduce according to our standards an art so foreign to their own. Their translations conformed to the taste of their day, and yet Dryden may be fairly criticized for not displaying in

\textsuperscript{115} (Cont. from p. 465)

enthusiastic searcher to trace too positively the source of an English poet's phrase, certain conventional descriptions having become the common stock of pastoral poets. Yet Mr. Gilbert Murray is authority for the statement that the first idyll has more imitations and literary heirs than any other poem of its length in existence. (History of Ancient Greek Literature, 1897, pp. 383-385).

This list however attempts nothing more than to collect actual translations of specific idylls, more or less complete, some of which being printed in collected works or other volumes of original poems would not be listed in catalogues under the name of Theocritus.

\textsuperscript{116} In Miscellany Poems, Idyll III (Dryden); II (W. Bowles); XI (R. Duke). In Sylva, XVIII, XXII, XXVII (Dryden); X, XIV, XV (W. Bowles). Idyll III (Dryden); II (Dryden). In Sylva, XVIII, XXII, XXVII (Dryden).
his verse the essential qualities of simplicity and naturalness which he lays down in his preface as characteristic of Theocritus:

.... There yet remains a harder task: and 'tis a secret of which few Translators have sufficiently thought ... that is, the maintaining the Character of an Author, which distinguishes him from all others, and makes him appear that individual poet whom you would interpret .... For example ... that which distinguishes Theocritus from all other Poets, both Greek and Latin ... is the inimitable Tenderness of his Passions; and the natural Expression of them in Words so becoming of a Pastoral. A Simplicity shines through all he writes; he shews his Art and Learning by disguising both. His Shepherds never rise above their Country Education in their complaints of Love .... Even his Dorick Dialect has an incomparable Sweetness in its Clownishness, like a fair Shepherdess in her Country Russet, talking in a Yorkshire tone.117

Examples of Dryden's amplification are numerous. Simple statements in the original have been expanded by multiplying descriptive adjectives and adding details to the picture. In Idyl III fifty-four verses become 127 through such elaboration as the following passage in which three verses in Greek become twelve in

Ah Nymph, train'd up in his Tirannick Court,
To make the suff'rings of your Slaves your sport!
Unheeded Ruin! treacherous Delight!
O polish'd hardness soften'd to the sight!
Whose radiant Eyes your Ebon Brows adorn,
Like Midnight those, and these like break of Morn:
Smile once again, revive me with your charms;
And let me dye contented in your Arms.
I would not ask to live another Day,
Might I but sweetly kiss my Soul away!
Ah, why am I from empty Joys debarr'd;
For Kisses are but empty, when compar'd

Nor is Dryden above inserting occasional allusions
which are wholly out of tune with the original, such as:

I swear I'll keep my maidenhood till death
And die as pure as Queen Elizabeth.

But the quality which most distinguishes this from all
other versions is the emphasis on any phrases which may
conceivably be given a licentious turn, or even the in­
sertion of such where they do not occur in the original.

118 III, 18-20. "O Nymph of the pretty glance, but
all stone; O Nymph of the dark eyebrow, come clasp thy
goatherd that is so fain to be kissing thee. E'en in an
empty kiss there's a sweet delight." (R. M. Edmonds,
p. 43).

119 Dryden, Miscellany Poems, p. 137.

120 XXVII, 21 (34), Sylva, p. 61.
The most notable example of this is, of course, the much
discussed twenty-seventh idyll which serves to test the
closeness of a translation. Fawkes omitted it entirely
as unworthy to be included in his volume; Polwhele,
Banks, and Hallard omit offending lines with any. Lang
and Mr. Edmonds state the facts of the secret marriage
simply and with frankness entirely inoffensive to
modern taste; Chapman, Calverley, Way, and Mr. Trevelyan
likewise succeed in a poetic paraphrase which is entirely
decorous without loss of essential meaning. Dryden alone
dwells on these lines even amplifying them occasionally
(as in 66) with a coarseness entirely lacking in the
Greek.¹²¹

¹²¹ This propensity in Dryden has been criticized from
his own day on as the following extracts indicate:
Writing in the Preface to the Miscellanies, Second Part,
as to why he translated the fourth book of Lucretius, On
the Nature of Love, he says, "I can less easily answer why
I Translated it than why I thus Translated it. The ob-
jection arises from the obscenity of the Subject; which is
aggravated by the too lively, and alluring delicacy of the
Verses. In the first place, without the least Formality
of an Excuse, I own it pleas'd me: and let my Enemies make
the worst they can of this Confession; I am not yet so
secure from that passion, but that I want my Author's
Antidotes against it ... for which reason I translated him.
But it will be ask'd why I turn'd him into this luscious
English (for I will not give it a worse word;) instead of
an Answer I would ask again of my Supercilious Adversaries,
(Cont. p. 470).
Fifteen Idylls in the Crowned Hippolytus of Euripides, together with A Selection from the Pastoral and Lyric Poets of Greece. Translated into English verse by Maurice Purcell Fitzgerald. London, Chapman and Hall, 1867 (pp. 77-170).

The translations in this collection include Idylls I-IV, VII, XI-XIII, XV, XX-XXII, XXIV-XXV, XXIX. The measure used for most of these is blank verse and the rendering is accurate, smooth and melodic. They are seldom listed among translations of Theocritus but deserve more recognition than many others which have been

121 (Cont. from p. 469).

whether I am not bound, when I translate an Author, to do him all the right I can and Translate him to the best advantage?"

The rest of Dryden's defense is not without eloquence, viz. "That if nothing of this kind be to be read, Physicians must not study Nature" etc., but we can admit his justification in the serious discussion of Lucretius or in the love poems of Ovid more readily than when he puts into Theocritus what the poet did not say, and Fawkes's condemnation remains the accepted opinion: "Whenever he [Dryden] meets with any sentiment which has the least tendency to indecency he always renders it worse, nay even in those Idylliums where the original has given him no handle at all he has warped the simple meaning of Theocritus into obscenity." (Fawkes's edition, note, p. 259).
included in anthologies. The following is a fair specimen:

But one thing, Diophantus, stirs up skill,
But one thing schools to labour--poverty;
Whose boding cares permit the toiling hind
Not even to slumber; if for one short hour
Of night he hover on the land of sleep,
Sudden the thronging troubles rise amain,
And scare repose.

* * * *

You need not tremble, for you never swore.
The golden fish you saw you never found.
Such lights as these are nothing more than lies.
If in real truth you go when wide awake
To test hones born of sleep, and search the sea,
Look for a fish of flesh; or else belike
You'll die of hunger, though you dream of gold. 122

218. SHELLEY 1817-1822

Fragments from Bion and Moschus in
the Poetical Works of Percy B. Shelley,
edited by Edward Dowden, London, 1891,
pp. 635-637.

122 XXI, (1-7).

123 The dates of these translation are uncertain. Mrs. Shelley wrote in the preface to the Posthumous Poems (1824): "Most of the translations were written so 2 years ago" (quoted p. xliiv, in 1891 edition). No. 4 (p. 472) first appeared in 1824, the others remained in manuscript in the possession of Leigh Hunt until the edition edited by H. B. Forman (London, 1877). Mr. Forman places them in 1817-1818 for reasons given in note on vol. 4, p. 235 of his 1880 edition. I have given the pure references to the poems in a one volume edition because in this the poems appear together while in the critical editions such as Forman's they are separated, one being in vol. 1, p. 58, the others in vol. 4, pp. 431-436.
Though steeped in the spirit of Theocritus, Shelley has left us no direct translations of the pastoral poets except four musical fragments from Bion and Moschus, the extent of which can best be indicated as follows:

1. "Bion's Elegy on the Death of Adonis," vv. 1-48 (the original contains 100).

2. "Moschus' Elegy on the Death of Bion," vv. 1-10 (the original contains 126).

3. "From the Greek of Moschus," (a complete translation of the fragment without title, known as Moschus IV).


Of these fragments the most interesting is the "Lament for Adonis" because of its relation to "Adonais" (1821). The translation begins as musically as the later threnody which echoes it to such an extent that all other verse translations must bear comparison with Shelley's poem.

I mourn Adonis dead--loveliest Adonis--
Dead, dead Adonis--And the Loves lament.
Sleep no more, Venus, wrapped in purple woof--
Wake violet-stoled Queen, and weave the crown
Of Death--'Tis Misery calls,--for he is dead.124

124 Bion, I, 1-5 (p. 710).
Idylls and Epigrams in Foliage: Poems Original and Translated, by Leigh Hunt.
London, C. & J. Ollier, 1818. 125

The translations from Theocritus include five idylls and various excerpts: "The Rural Journey" (Idyll VII), "The Cyclops" (Idyll II), "The Lover" (Idyll XII), and "The Syracusan Gossips" (Idyll XV).

Several of the epigrams were published in The Examiner and not reprinted until the collected edition of Hunt's Poetical Works in 1832 which included, as well as the idylls above, Epigrams I, IV, V, entitled "Dedication of a Rural Altar," "Prayer in the Bower" and "Rural Concert." These are included in the Oxford University Press edition of his Works, 1924, pp. 383-414.

The chapters on Theocritus in A Jar of Honey (London, 1848), include many fragments translated by way of illustration, notably "The Infant Hercules" (Idyll XXIV, 1-83), and "Castor and Pollux" (Idyll XXII).

Hunt's translations are in the main smooth and

125 Also in The Guardian, no. 40 (April 27, 1913), and in his Complete Works, London, 1822, IX, 357-366.
felicitous, in a style which is colloquial rather than poetic, e.g.--

Once on a time, myself and Eucritus
Went out of town, taking Amyntas with us.126

Occasionally there is an unfortunate choice of epithet such as: "The well draperied Ceres,"127 or an awkward line, as

We then went on to Phrasidemis'--
Eucritus, I and good little Amyntas.128

These can scarcely be called poetry, but his manner is more successful in "The Syracusan Gossips:"--

Powers, what a crowd! how shall we get along? Why, they're like ants! countless! inmeasurable!
Well, Ptolemy, you've done fine things, that's certain,
Since the Gods took your father. No one nowadays Does harm to travellers as they used to do
After the Egyptian fashion, lying in wait,--
Master of nothing but detestable tricks,
And all alike, a set of cheats and brawlers,--

Gorgo, my sweetest friend, what will become of us?
Here are the king's Horse-guards! Pray my good man,
Don't tread upon me so. See the bay horse!
Look how it rears! It's like a great mad dog! 129

126 VII, 1-2.
127 Ibid., 39.
128 Ibid., 143-144.
129 XV, 44-54.
220. MAHONY 1835

"Idylls and Fragments: The Greek Pastoral Poets, Theocritus, Bion, and Moschus, with Original Translations," by Oliver Yorke (i.e. F. S. Mahony), published in Fraser's Magazine, as follows:
XII (1835), 222-241; 394-408 (Theocritus);
541-550 (Bion); XIII (1836), 92-104 (Moschus).

The Idylls translated from Theocritus are XIII, XIX, XXVIII, XXXI, with fragmentary passages from the other two poets. Various metres are used which reproduce with fair success the grace and simplicity of the original, but the collection is not an important one and has never appeared in book form. 130

221. LANDOR 1842


This well known and valuable critical essay contains nothing in the way of complete translations and is included here partly because it is sometimes cited as if it did, 131 Landor's works being among those in which

130 I have not been able to find these reprinted with his other works, viz. The Works of Father Prout, and The Reliques of Father Prout, which include translations from Latin, French, and Italian, but no Greek.

translations of Theocritus are expected. It is a review of a newly published Greek edition of the bucolic poets, with an analysis and scholarly comment on each idyll, with partial translations which are both fluent and graceful. Some are in rhythmical prose, one specimen is in quatrains (VIII, 53-56), one in blank verse (XXII, 35-50). There are also several original poems "in the manner of Theocritus."

222. M. ARNOLD


In this essay the author transcribed as an illustration of pagan sentiment at a religious festival, all of Idyll XV, a translation which has proved to be the most famous portion of the essay, and is included in several anthologies. It is a colloquial prose version and one of the gayest and most vivid attempts to reproduce the chatter of Gorgo and Praxinoë.

132 The text of August Meinekius, Berlin, 1836.

133 This essay was first published as "Pagan and Christian religious sentiment," in the Cornhill Magazine, IX (1864), 422-435, and was reprinted in the Bibelot (Portland : Me., 1897), III.
223. BROWNING


The translation of Bion's "Lament for Adonis" appeared first in the 1850 edition. In comparison with other versions its characteristic quality seems the wild unrestraint of feminine grief—the grief of a mortal woman rather than a goddess. Perhaps this is suitable to the subject, but somehow it fails in dignity and tragic power, though whether this failure is due less to intensity of emotion than to a strumming rhythm, occasional faulty rhymes or to unfortunate choice of words it is hard to say. All three faults are apparent in the second stanza:

I mourn for Adonis— the Loves are lamenting.
He lies on the hills in his beauty and death—
The white tusk of a boar has transpierced his white thigh;
And his Cypris grows mad at the thin gasping breath,
While the black blood drips down on the pale ivory;
And his eye-balls lie quenched with the weight of his brows.
The rose fades from his lips, and, upon them just parted,
The kiss dies which Cypris consents not to lose,
Though the kiss of the Dead cannot make her glad-hearted—
He knows not who kisses him dead in the dews.

134 Bion, I, 6-14 (vv. unnumbered in English, p. 193-195).
"The Cyclops," a paraphrase of Idyll XI, was first published in the posthumous volume entitled Last Poems (London, 1862), pp. 105-108. In fidelity it might well claim to be called a translation for it follows the original closely line by line, with only occasional slight amplification, sometimes scarcely more than an epithet inserted to fill out a line. Yet when this occurs it often seems the injection of an alien spirit which renders the simplicity of the original affected, as when the simple phrase "white lilies or soft red poppies" becomes

Each lily white, and poppy fair that bleeds
Its red heart down its leaves! 135

The Greek has no suggestion of the poppy bleeding in agony! Lang translates this, "And I would have brought thee either white lilies or the soft poppy with its scarlet petals"; Hallard, "white lilies or red poppy flowers for thee"; Calverley, "and bring thee lilies white and crimson-petalled poppies' dainty bloom!" Mr. Edmonds, "of poppies trim with scarlet rim, or snow-white winter roses." Any of these is preferable to

135 XI, 57 (p. 107).
Mrs. Browning's romantic pathos...

Although the verse reads smoothly and pleasantly it lacks a certain natural robustness felt in the other modern translations. Compared with Lang's or Mr. Edmonds' versions it does not have that essential appropriateness to the character of the speaker, which makes the Cyclops real. He might well have said, e.g.---

"Tis all my mother's doing; she sore to blame hath bin;

Never good word hath spoke you o' me, though she sees me waxing so thin."

(J. M. Edmonds) 136

But it is harder to picture him using long Latinized words,

"... Not a word
Of kindly intercession did she address
Thine ear with for my sake; and ne'ertheless
She saw me wasting, wasting, day by day I"

(E. B. B.)

Lang has it "Never, nay never once has she spoken a kind word for me to thee"; and Calverley is equally simple, with his:

"The blame's my mother's; She is false to me,
Spake thee ne'er yet one sweet word for my sake
Tho day by day she sees me pine and pine."

136 XI, 67-70.
The second half of this volume contains translations from the Greek poets, including Homer, Hesiod, Simonides, Sappho, Anacreon, and Theocritus. The Idylls included are Theocritus I and II, Bion I "The Lament for Adonis."

The most famous of these translations is the vivid and dramatic rendering of the "Pharmakeutria" (Idyll II), which the author notes as "in part a paraphrase rather than an exact translation." The changes however are chiefly variations in the word order of the repeated refrain, a device which adds a cumulative effect, and results in conveying more of the passionate intensity of the original than does many a closer verbal rendering.

The repeated line throughout the first half of the poem:

"νυξ, ἔλκε τῷ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα"

is variously translated as:

---

137 Originally published by Cassell (London, 1868) as The Poets of Greece (this edition not seen).

138 p, 221, note. This translation previously printed in Macmillan's Magazine, XVIII (1868), 480-490.

139 II, 17 passim.
Turn, magic wheel, draw homeward him I love
(Calverley),

Wryneck, wryneck, draw him hither
(Edmonds),

My magic wheel, draw home to me the man I love
(Lang),

which in Arnold varies each time, growing steadily
wilder, as:

Little bird, scream and whirl, and scream, and bring me my lover!

* * * *

Little bird, whirl, whirl, whirl! scream! scream! and bring me my lover!

* * * *

Scream, little bird! more--more! and whirl, and fetch me my lover.

* * * *

Scream, ere you die little bird! One cry to call me my lover.

* * * *

Dead are you, poor little fool? And you could not bring me my lover.

The rest of the version is fairly close to the original and equally dramatic, with the narrative portions in blank verse and the song in rhymed couplets.
The Idylls of Theocritus, edited for schools by H. Kynaston, i.e. Herbert Snow. Oxford, at the Clarendon Press, 1869, 242 pp., 17 1/2 cm. Reprinted, 5th edition, 1892. 6/-; $2.00

This school edition of the Greek text, with selected English translations, is not recommended for general readers and would not be listed here were it not that it is found in other lists of translations without comment, and information as to its character might be sought. Some of the single translations are of conspicuous quality, notably Idylls VII and XXVIII, which are sometimes included in the anthologies, but it cannot rightly be called an English collection as the Greek text occupies 120 pages, the notes 113 pages, and the translations nine pages in the volume.

Various portions of different idylls are translated in different metres and stanza forms, and the work is interesting to students of Theocritus chiefly for its metrical experiments in the art of translation.

The following stanzas are fair examples of the rhyme

140 Cf. Ita. 204 in this list.
scheme and skillful use of long vowels and liquids for melodic effect:

My couch of leaves a cubit deep
With flea-bane and with asphodel
And parsley shall be heaped well;
And as I name my friend I'll steep

My lips in wine and drain the lees;
Two swains to pipe to me shall come
Acharnae and Lycope come
And Tityrus chant his melodies,

Telling what love pangs Daphnis felt
O'er Etna roaming, while below
The oaks on Himera's bank that grow
Sighed for him; but as snowdrifts melt

On Thracian hills or Athos crest
Of distant Caucasus, he pined.141

This is at least an echo of Theocritus and likewise in his blank verse the translator reproduces the effect of the original by following the principles of euphony which make the Greek verse musical, e.g.--

And afar was heard
In the thorn covert the wood pigeon's note:
Sang larks and finches, cooed the turtle dove.
And swarming bees around the fountain hummed.142

But when the original metre is carefully imitated

141 VII, 67-77 (p. 238).
142 Ibid., 139-142.
in its structure, transposed bodily as it were into English, the music and all the grace of Theocritus are lost. Thus in "The Distaff":--

Thither favouring gales grant to us, Jove, wafting serenity,
That I may with my host pleasures of old friendship reciprocate,
With my Nicias, plant fostered among mellow-voiced Charites;
And may offer thee, such cunningly-wrought ivory workmanship,
Chosen gift for the fair hands of the dame wedded to Nicias;
By whose aid thou shalt make garments for men's perfect apparelling,
And for feminine wear draperies transparently undulant.143

226. STEDMAN

_Various Portions_ in Tennyson and Theocritus,
by Edmund Clarence Stedman, being Chapter VI in
his _Victorian Poets_ (Boston, 1876).144

Although the author modestly considers them mere exercises, "made as rapidly as possible" and with the sole purpose of indicating Tennyson's debt to Theocritus,145 there are charming blank verse translations of passages from all the principal idylls scattered through this essay.

143 XXVIII, 5-11.

144 First printed as an essay in the _Atlantic Monthly_ XXVIII (1871), 513-526; later incorporated with slight alterations in _Victorian Poets_, 1875, 1876, etc.

145 1876 edition note, p. 211.
Two specimens, Idylls X and XII, are included in the Bibliophile Society's Anthology, and were more of them complete they would undoubtedly be more widely quoted, for they are both accurate and graceful.

The correspondences between individual poems of Tennyson and Theocritus are too numerous to be noted here. Translated lines and passages from the idylls are frequently incorporated in the modern verse with little or no change. Such poems as "Oenone," "Tithonus," and "The Lotus Eaters" are steeped in the spirit and phrase of Theocritus. Sometimes, as in the song, "Come Down, O Maid," from "The Princess," the framework and verbal texture of the Cyclops' song are taken bodily but imbued with a modern feeling.

In spite of this constant relationship, however, there is no direct translation by Tennyson of any one complete idyll.

146 Item 204 in this list.

147 For this whole question students are referred in addition to Stedman, to J. P. Mustard, Classical Echoes in Tennyson (New York, 1904), and to T. Kerlin, op. cit., pp. 113-118, and Bibliography, section VII, p. 185.
Chapter XXI dealing with the Idyllists contains many Theocritean translations of exceptional beauty. Some of these have been expanded in the third edition (1920), and one complete idyl, XXIX, in blank verse, has been added in the Appendix, pp. 592-593.

An impressive version of the "Incantation" (Idyll II), accompanying an essay on the subject, was published in the *Fortnightly Review*, old series, LV (1891), 543-552. Written in hexameters in the attempt to reproduce the metrical effect of the original, the verse is marked by dignity and power, with less of passion than Sir Edwin Arnold's paraphrase, with which nevertheless it ranks as one of the best renderings of this poem. It is moreover a close translation, never a paraphrase, occasionally borrowing phrases from Lang's prose version.148

---

148 The only complete form in which I have located this poem is in the magazine cited above; in *Studies of the Greek Poets* (1920, pp. 487-488, only eight stanzas are quoted.)
It is to be regretted that Symonds' translations have not been collected as such, but several of them appear in anthologies. Many of his fragments seem in their inevitable fitness to surpass all other renderings of the same verses.

228. LEFROY 1883

Echoes from Theocritus: a cycle of sonnets founded for the most part on single passages in the Idylls and Epigrams of Theocritus, by Edward Cracroft Lefroy. London, Selwyn and Blount, ltd., 1883. Reprinted (with other poems) 1885, 1897, 1898, 1904.

229. The same, with decorations by John Austin and an introduction by J. A. Symonds. New York, E. P. Dutton and Co., 1922, 63 pp., 18 cm., $2.00.

While in a strict sense these sonnets might not be called translations (the first five having no specific basis in the text of Theocritus), the remainder are developments of certain passages so thoroughly in the spirit of the original that they cannot be omitted among

149 The first edition of 1883 was one of four small pamphlets containing Lefroy's sonnets. The reprint of 1897 was contained in Wilfrid Austin Gill: Edward Carcroft Lefroy, His Life and Poems (London, 1897).

150 The reprint of 1898 is contained in the Bibelot, IV, (Nov. 1898), 365-394.
English expressions of the poet. N. H. Dole, in his *Anthology of the Greek Poets* (New York, 1904), chose to represent Theocritus, one translation by Edwin Arnold (Idyll II), one by Elizabeth Barrett Browning (Idyll XI), and the twenty-five derivative sonnets by Le Froj. J. A. Symonds praised them highly as "transmuting the poet without loss of his spell," calling them "exquisite cameos in miniature carved upon fragments broken from the idylls."151

However, there should be some other word than translation for this re-creation of a poet's spirit, of which these sonnets are one of the most perfect examples. That they do embody the atmosphere of a Sicilian summer, no one will deny, and in spite of the differences in form, the very compression of the sonnet suggests the clarity of Theocritus; and yet one still wants in a translation the poet's own thought more exactly stated in its entirety. For the fragments which he has chosen, the departures from Theocritus are not marked, but in no

---

151 This essay, which first appeared in his *In the Key of Blue and Other Prose Essays* (London, 1895), pp. 87-110, is reprinted as the introduction to the Dutton edition of the sonnets (1922). I have not seen this edition, but quote from the same introduction partly reprinted in the *Bibelot*, IV, 384.
English expressions of the poet. N. H. Dole, in his Anthology of the Greek Poets (New York, 1904), chose to represent Theocritus, one translation by Edwin Arnold (Idyll II), one by Elizabeth Barrett Browning (Idyll XI), and the twenty-five derivative sonnets by Lefroy. J. A. Symonds praised them highly as "transmuting the poet without loss of his spell," calling them "exquisite cameos in miniature carved upon fragments broken from the idylls."151

However, there should be some other word than translation for this re-creation of a poet's spirit, of which these sonnets are one of the most perfect examples. That they do embody the atmosphere of a Sicilian summer, no one will deny, and in spite of the differences in form, the very compression of the sonnet suggests the clarity of Theocritus; and yet one still wants in a translation the poet's own thought more exactly stated in its entirety. For the fragments which he has chosen, the departures from Theocritus are not marked, but in no

151 This essay, which first appeared in his In the Key of Blue and Other Prose Essays (London, 1895), pp. 87-110, is reprinted as the introduction to the Dutton edition of the sonnets (1922). I have not seen this edition, but quote from the same introduction partly reprinted in the Bibliothèque, IV, 364.
case is there more than a small portion of any one idyll.

Some particularly charming examples are sonnets 15, 16, and 17, representing the singing match in Idyll VIII, or sonnet 9, "The Love Spell" from Idyll III, and sonnet 14, "At the Farm of Phrasidamus," based on Idyll VII:

Where elm and poplar branch to branch have grown,
In cool deep shade the shepherds take their rest
On beds of fragrant vine leaves newly sown,
Till the great sun declineth in the west.
From thorny thickets round, as if oppress
By secret care, the ring-dove maketh moan;
With sudden cry from some remotest nest
The nooning owlet hunts in dreams alone;
A merry noise the burnt cicadas make,
While honeyed horns are droning everywhere;
The fruit trees bend as though foredoomed to break
With burden heavier than their strength can bear,
And if the faintest zephyr seem to shake
Drop down an apple now, and now a pear. 152

230. SEDGWICK


The pastoral idylls contained in this volume are I, III, V, VI, VII, XI and XV of Theocritus, Bion's "Lament for Adonis" and some fragments from moschus, the other poets included being chiefly minor versifiers from the Greek Anthology.

152 VII, 135-146.
It is too limited in scope to be an important collection but some of the translations are charming and deserve reprinting in the anthologies of Theocritus. The metres used are various. The narrative of Idyll VII, "The Harvest Home," is in smooth blank verse; Idyll XIX, more colloquial in tone is in couplets. The lyric beauty of Bion's "Lament for Adonis" is preserved in a singing measure, unrhymed and hendecasyllabic:

Woe for Adonis: he is gone forever
Dead is Adonis: all the Loves lament him.
Strew him with garlands and with wreaths and flowers,
And sprinkle him with myrrh and Syrian spikenard.
Oh, let all perfumes pass away and perish,
Since he has died who was thy precious perfume.
Woe for Adonis: All the Loves lament him. 153

The translator shows a frequent tendency to fill out her line with an overabundance of adjectives not in the original, but almost all poets do this occasionally, and hers are generally in the right mood at least, but the excessive use of double epithets is tiring, as e.g. when simple phrases such as white snow or wooded Aetna are expanded to "high white snow" and "Aetna's dark deep-wooded slopes." 154

153 Bion, I, 75-80.
154 Theocritus, XI, 47.
This volume of sixty sonnets "dedicated to the memory of Theocritus" does for Bion, and Moschus, and Bacchylides what E. C. Lefroy did for the older Idyllist—reproduces their thought and mood in a new form, though these are more truly paraphrases of the original and less what might be called variations upon a theme.\(^{155}\)

The "Lament for Adonis," a sequence of ten sonnets, follows the entire outline of Bion's poem, rendering its 100 verses consecutively in 140. So also with the "Lament of Moschus for Bion," a sequence of twelve sonnets, giving in 168 lines a beautifully expressive and fairly close verbal paraphrase.

The story of "Europe and the Bull" (Moschus II), is likewise treated in fifteen sonnets. "Love the Absconder" (Moschus I) is compressed from twenty-nine lines to fourteen without loss of essential meaning. The sonnet form with its clear-cut compactness and satisfying sense of

\(^{155}\) The contents of this volume now out of print, is included in the author's Collected Sonnets (London, 1907), pp. 199-263.
completeness seems particularly effective in the rendering of the fragments and epigrams.

232. MILLER 1900

The Sicilian Idylls of Theocritus, (I-XIII), translated into English lyric measures by M. M. Miller, Boston, R. G. Badger and Co., 1900, 125 pp., 14 3/4 cm., $1.00.

This pocket size volume containing only the rustic idylls is better for personal than for library use. The print is clear though not large, the paper opaque and rather thick. The margins are adequate and it would be quite possible to rebind it. The notes are few but sufficient for explanation and interpretation. The introduction by Hamlin Garland defines it as "an attempt to render Greek forms in modern words and measures."

The virtue of the translation is chiefly the swinging rhythm which suggests a genuine song. The excessive modernism and rather flippant tone which characterized Mr. Miller's later collection are not noticeable in this volume. The renderings are also closer to the original with fewer of those "improvements" in which he later indulged.

233. HEADLAM

For readers of Theocritus the interest in this delightful collection is confined to two excellent translations: "The Magic Wheel" (Idyll II), and "The Harvest Home" (Idyll VII).

"The Pharmakeutria" is done in a hexameter verse of alternate rhymes, made familiar by Tennyson, and in a style more colloquial than that of Symonds or Arnold, but the effect, if less intensely dramatic, is that of a swift narrative. "The Harvest Home" is in couplets but not the glittering couplets of the eighteenth century. These suggest rather the Canterbury Tales or the romantic narratives of William Morris, an easy, flowing measure well suited to the summer journey of Eucritus and Amyntas, e.g.:--

Once in a season past we left the town,  
Friend Eucritus and I, and journeyed down,  
The fair Amyntas with us, to the banks  
Of Haleis river. There was harvest thanks  
A-making for Demeter's charities  
With Phrasidarus and Antlenees--156

The volume as a whole is extremely interesting to any student of Greek, of verse writing or of translating. Mr. Headland's theories of the last named art are set forth in the Preface (pp. ix-xxiii). The collection consists of

156 VII, 1-6 (p. 167).
alternate translations from and into Greek, of poems of similar style or feeling. Thus Callimachus and Wordsworth stand together, "She Dwelt among the Untrodden Ways" reduced from twelve English verses to six of Greek, and the Alexandrian poet's four-verse epigram, closely translated in eight lines of English. The Hellenic quality of many of Heine's lyrics is brought out by translating them into Greek epigrams, and there are other interesting parallels: --The Wisdom of Solomon in Pindaric form, Omar Khayyám, and Robert Burns as Anacreontics, Shelley's "The Cloud Shadows of Midnight" in Sapphic strophe. This is not a volume for everybody, but as intellectual exercise a few readers will find it fascinating.

234. MATTHEWMAN 1929

Hylas, the xiiith idyll of Theokritos rendered into English verse by S. Matthewman. Shaftesbury, Dorset, The High House Press, 1929. Privately printed for Albert Wainwright. 8 pp., 24 cm. Edition limited to 200 copies.

This limited edition on handmade paper, with decorations adapted from Greek sources by Albert Wainwright is listed here because it is a fine free verse translation, simple, flowing and poetic which deserves to be included in anthologies or reprinted in some more
widely available form. The present volume is valued chiefly as a beautiful specimen of the work of this press.

235. BLAKENEOY

The Festival of Adonis: being the XVth idyll of Theocritus, edited with a revised Greek text, translation and brief notes by E. H. Blakeney... to which is added a rendering in English verse of the Lament for Adonis, attributed to Bion. London, Eric Partridge, Ltd., at the Scholartis Press, 1933, 37 pp., 23½ cm., 7/6. Edition limited to 240 copies.

This is a handsome edition, finely printed on handmade paper with binding of white parchment-covered boards, unsuited to library use. The notes contain both textual and literary criticism, and the English translation is eminently readable. The "Adoniazeusae" is arranged as a play with slight indications of settings and stage directions. The translation is in modern colloquial prose, with an accent which is decidedly British, e.g.

"I must have a wash first .... More than eight guineas.... No, I'm not going to take you, babe .... Force your way in, you goose. Capital! 'All serene now' as the husband said when locked in with his bride." 157

157 XV, 29-77 (p. 19-21, vv. unnumbered).
The verse translation of the Dirge in this version is taken from Calverley's, though the translator has offered his own blank verse in the "Lament for Bion," with fair success.

"Woe for Adonis!" All the Loves respond.
Yea, she has lost her darling, with him lost
Her peerless beauty; Fair she was while still
Adonis lived; that beauty died with him,
And all the hills wail out "Woe for the Queen!"
The oaks make answer and the streams lament,
Sorrowing for Aphrodite; and the wells
Mourn for Adonis on the mountain slope.
In every glade, on every ridge, is heard
The voice of lamentation, "He is dead;"
Echo repeats, "Adonis, he is dead."158

158 Bion, I, 28-38 (32-42).
Summary

For the average library purchase, with the general reader in view, the translations first suggested are Lang's in prose and Calverley's in verse; both available in satisfactory, inexpensive editions. If more funds are available, Mr. J. H. Edmonds' version with text should be added, both for its pleasing variety in form of translation, and because there are still readers--not necessarily students--who enjoy recalling a knowledge of Greek which has grown rusty. Among the verse translations in better format than Calverley's, those of Hallard, Way, and Mr. R. C. Trevelyan are about equal in scholarship and literary merit, the choice a matter of taste. Each writer has been more successful in some idylls than the others have been.
APPENDIX

Notes on Series in which the Translations Appear


These are thin little volumes, the English edition in limp cloth, the American in stiffer boards. Neither is suited to library use, and the content is much abridged, the translations negligible in quality. Originally planned to include all the important classical authors, the Greek series today contains only Homer, Aeschylus, Sophocles, Euripides, Aristophanes, Pindar, the Anthology.

2 Bell's Classical Translations, London, G. Bell and Sons, 1/3. (19 cm.)

Paper covered, in format otherwise not unlike the Bohn series. Not to be recommended when the title is available in any other series.

3 Bohn's Popular Library, London, G. Bell, 2/-; New York, Harcourt Brace, $.85. (16 cm.)

Among ninety-five standard English titles a few translations are included in this series. The text is complete unless noted and though designed for personal use they are satisfactory for library circulation, considering the price, and are attractive volumes for the general reader. The paper is fairly opaque, the type clear. The margins are in many cases too narrow for rebinding.

4 Bohn's Standard Library (also known in the past as Bohn's Library and Bohn's Classical Library), London, G. Bell, 6/-. (19 cm.)

Dating from 1847, this is one of the oldest classical series. At one time it included all the important classical writers and was for some the only English prose translation of their complete works, but many volumes are now out of print and not likely to be reissued as the early nineteenth century versions have been largely superseded. The series was uneven in quality as to
editing and translating, some of the volumes being by the standard authorities and others hack work. In format they are drably serviceable and monotonous, in dull covers, with extremely fine print, on paper of fair quality, which yellows with age.

5 Broadway Translations, London, G. Routledge and Sons, 7/6; 12/6. (21 cm.)

This is an excellent series in format and editing, each volume complete and unexpurgated, with introductions and notes by distinguished scholars. The quality of paper and print is exceptional, the binding quarter-vellum, with leather labels. Occasional volumes are illustrated. The aim of the series is to present translations of the great masterpieces of foreign literatures in a form which shall be both accurate and readable. The Greek poets included to date are Menander (tr. L. A. Post), Sappho (tr. C. R. Haines), Theocritus (tr. J. A. Hallard), the Anthology (tr. F. A. Wright).

6 Chandos Classics, London and New York, Henry Warne, 2/6, $1.00. (17 cm.)

Started in the '70's, like Bohn's Library, an attempt to issue the standard classics at popular prices. The old series included at one time 150 titles in poetry, history, and general literature. These are now largely out of print, but sixty-one titles have been reissued in a new series. The paper is of fair quality and the volumes are uniformly bound in limp cloth.


The largest series of its kind, containing to date 911 titles of English and foreign classics. The paper varies in weight according to the length of the work, and in some cases it is not sufficiently opaque. The print is small, but clear, the margins often too narrow for successful rebinding. The editing on the whole is good and the texts complete, but the translations are frequently anonymous which is a serious fault, and the original introductions and notes are generally omitted.
8 Golden Treasury Series, London, and New York, The Macmillan Co., 3/6; 5/-; $1.40; $2.00. (16 cm.)

The format of this series is entirely satisfactory for personal or library use. The print is small but clear, the paper strong and opaque, the margins adequate. The binding is blue cloth, stamped with gold. The titles cover a wide range of literature—poetry, essays, and translated classics. The texts are complete unless noted and the translator's own prefatory matter is in most cases included rather than that of a general editor.


These are attractive small volumes not unlike the better known Temple Classics, of the same firm. The paper is fair, the print clear, the illustrations and decorations pleasing. The margins are of medium size and the binding light weight cloth. They are designed rather for personal than for library use.


This is the latest comprehensive and uniform series of classical texts and translations, appearing at the rate of twenty volumes a year. At present it comprises 250 volumes, one title often requiring several volumes. The format is excellent, the paper thin but strong and sufficiently opaque, the margins adequate, and the binding of flexible cloth, durable. The special feature of the series is the provision of the parallel Greek text. The editing and translating represent the highest scholarly attainment, but there is inevitably a wide variation in the readability and literary quality of the English versions. This is the first attempt in English to provide readers with a complete series of all extant classical works, in the original and in translation. The publication was designed and subsidized by the late James Loeb, but the publisher's imprint varies as the project has been transferred in this country from Putnam to Macmillan and lately to the Harvard University Press.
11 Modern Library, New York, Modern Library Inc., $ .95. (17 cm.)

A few older classics are included in this library in which the majority of titles are reprints of books which have appeared in the last fifty years. The standard for inclusion is that a book shall possess such vitality as to seem modern in spirit. Texts are complete and unabridged, but the translations are frequently anonymous. The paper is of fair quality and the type clear but the margins are rather too narrow. The binding may be flexible or stiff cloth. The volumes are not highly desirable for library use except for multiple duplication.

12 Modern Library Giants, New York, Modern Library, Inc. $1.00. (22 cm.)

These are bulky volumes designed to provide in one cover the longer classics which the regular series could not thus hold. The paper is thin but the type is clear and the margins adequate. The chief objection is the weight, which weakens the binding of merely commercial character. The covers are apt to come off with much wear and the backs break readily.

13 Modern Reader's Series, London and New York, The Macmillan Co., 6/-; $ .80. (21 cm.)

The format of the old series was conventional but pleasing, the volumes being uniformly bound in green cloth, with gold stamped, leather (?) backs. The new series of the same name, which supersedes the old, is considerably modernized in appearance. The volumes are variously bound in unglazed cloth of different colors, to suggest current books rather than a reprint series. The heavier paper used also results in a thicker book, more nearly resembling the size of the ordinary octavo volume, so that at a distance of three feet Homer's Odyssey might be taken for a recent novel. This is apparently a publisher's sales device, but the changes which are more important to libraries are those of newly reset type in a larger fount, wider margins and in general a volume which is more practicable for circulation and for rebinding than the smaller one of the older style.
14 Riverside Literature Series, Boston, Houghton, Mifflin and Co., $.25, $1.50. (16 cm.)

The class room texts in paper covers ($0.25) are not suitable for library use, but the more expensive edition is well bound and well edited. These are generally complete unless noted, but may be expurgated and edited for school use. In appearance the series is less attractive to the general reader than some others, but has its uses for readers of limited ability as the texts are generally well equipped with glossaries, notes, and explanatory introductions.


A small series now largely out of print in its classical titles, this was always better suited to personal than to library use. The paper is heavy, entirely opaque; the print small but clear; the margins too narrow for rebinding. Decorated title page and frontispiece add to the charm of each volume, and the introductions are both scholarly and interesting to the general reader.

16 Thin Paper Classics, London, Simpkin and Marshall, Ltd., 3/6, 4/- (lambskin). (18 cm.)

This is a pocket edition, printed in large and clear type on a thin but opaque paper, with photogravure frontispieces and title pages on Japanese vellum. The margins are adequate. The notes and editorial matter are reduced to a minimum, and the small volumes are attractive in appearance but not practical for library use.

17 Universal Library, ed. John Morley, London, Routledge, 2/- . (22 cm.)

An older series now largely out of print. The format was practical and satisfactory rather than pleasing. The translations included were generally the versions accepted as standard in the nineteenth century, with only slight re-editing.
18  Winston Companion Classics, Philadelphia,  
    John C. Winston Co., $.75. (16 cm.)  

    An illustrated series in popular style, bound  
    in blue cloth. Homer's Odyssey the only classical  
    translation included. In format it is satisfactory  
    for library use.

19  World's Classics, Oxford and New York, The Oxford  
    University Press. 2/-; 3/6; $.30. (15 cm.)  

    The standard of editing and scholarship in the  
    translations is high; the texts are complete; the  
    names of editors are always given and original  
    introductory matter is frequently included. The  
    paper is thin but opaque, the type small but clear.  
    The binding is strong blue cloth. The only disad-  
    vantage of the series for library use is its pocket  
    size and the narrow margins.


*I have not thought it necessary to include the obvious general sources in which the items in this list were found—the English and the American Trade Bibliographies, the printed and card catalogues of large libraries, etc.

Much of the critical material occurs in the prefaces to classical translations included in the main list and not repeated here. The following list of references comprises therefore only those titles cited in the footnotes, and some other volumes which were consulted but not specifically quoted.

--------, ed., Coleridge's Seven Lectures on Shakespeare and Milton, London, Chapman and Hall, 1856. [Printed from Collier's shorthand notes].


Kerlin, Robert T., _Theocritus in English Literature_, Lynchburg, Virginia, J. F. Bell, Inc., 1910. (Doctoral Dissertation presented to The Graduate Faculty of Yale University, 1906.)

Lathrop, Henry B., _Translations from the Classics into English from Caxton to Chapman, 1477-1620_ (University of Wisconsin Studies in Language and Literature, no. 35) Madison, [Wisc.], 1933.


Maittaire, Michael, _Annales Typographici ..., 5 vols., in 8_, Hagae-Comitum, 1719-1741.


Scott, John A., Homer and his Influence (Our Debt to Greece and Rome), New York, Longman's, 1925.


INDEX OF TRANSLATORS

Alford, Henry, Odyssey, 160
Arnold, Edwin, Odyssey, 161; Idylls, 224
Arnold, Matthew, Iliad, 81; Idylls, 222

Banks, James, see Davies, James
Barlow, Jane, Batrachomyomachia, 181
Barter, W. G. T., Iliad, 41
Barnard, Mordaunt, Odyssey, 127
Bates, Herbert, Odyssey, 166
Bigge-Wither, see Wither
Blackie, J. S., Iliad, 51
Blakeney, E. H., Iliad, 70
Brandreth, T. S., Iliad, 38
Bridges, Robert, Iliad, 86
Broome, William, see Ozell, Broome and Oldesworth; also Pope's Odyssey
Browning, E. B., Idylls, 223
Bryant, W. C., Complete Homer, 11; Iliad, 56-59; Odyssey, 124-126
Buckley, T. A., Iliad, 40; Odyssey, 117; Hymns, 178
Butcher, S. H. and A. Lang, Odyssey, 12; 128-132
Butler, Samuel, Iliad, 69; Odyssey, 140-141

Caldcleugh, W. G., Iliad, 60
Carnarvon, Earl of, Odyssey, 113-114
Cary, Henry, Odyssey, 163
Calverley, C. S., Iliad, 84; Idylls, 192-195
Collins, W. L., Iliad, 55; Odyssey, 123
Colse, Peter, Odyssey, 152
Connington, John, see Worsley, Philip
Conwell, C. C., Hymns, 177
Cordery, J. C., Iliad, 61; Odyssey, 139
Cowper, William, Complete Homer, 9; Iliad, 32-33; Odyssey, 110-112
Creech, Thomas, Idylls, 187
Cummings, Prentiss, Iliad, 85

*Numbers refer to items in the list, not to pages.*
Dart, Henry, Iliad, 44
Davies, James, Idylls, 191
Derby, Edward, Earl of, Iliad, 45-48
Dryden, John, Iliad, 7-79; Idylls, 216

Edgar, John, Hymns, 180-181
Edginton, William, Odyssey, 121
Edmonds, J. M., Idylls, 207
Ernle, George, Iliad, 88
Evelyn-White, H. G., Hymns, 184

Fawkes, Francis, Idylls, 188
Fitzgerald, M. P., Idylls, 217
Fowles, William, Batrachomyomachia, 167

Gladstone, W. E., Iliad, 82
Green, W. C., Iliad, 83

Hall, Arthur, Iliad, 74-75
Hallard, J. H., Idylls, 200-203
Hawtrey, E. C., Iliad, 80
Headlam, Walter, Idylls, 233
Herschel, Sir J. F. W., Iliad, 52
Hewlett, Maurice, Iliad, 91
Hillier, R. N., Odyssey, 148
Hobbes, Thomas, Complete Homer, 5; Iliad, 20; Odyssey, 100-101, 154
Hole, Richard, Hymn to Ceres, 175
Hunt, Leigh, Idylls, 219

Kynaston, Herbert pseud. see Snow, Herbert

Lamb, Charles, Odyssey, 155-157
Landor, W. S., Idylls, 221
Lang, Andrew, Complete Homer (with others), 12; Iliad, 63-66; Odyssey, 128-132; Hymns, 182; Idylls, 196-198
Lawton, W. C., ed., Idylls, 204
Leaf, Walter, see Lang, Andrew, Iliad
Lefroy, E. C., Idylls, 228-229
Lindsay, Jack, Hymns to Aphrodite, 185; Idylls, 211
Lindsay, C. D., Iliad, 89; Odyssey, 165
Lucas, Robert, Hymn to Ceres, 174

Mackail, J. W., Odyssey, 142-143
Macpherson, James, Iliad, 31
Maginn, William, Odyssey, 158-159
Mahony, F. S., Idylls, 220
Marris, Sir William, Iliad, 93; Odyssey, 147
Marvin, F. S. and Stawell, F. M., Iliad, 87; Odyssey, 166
Matthewman, S., Idylls, 234
Merivale, Charles, Iliad, 54
Mifflin, Lloyd, Idylls, 231
Miller, M. M., Idylls, 200, 232
Morrice, James, Iliad, 34
Morrison, William, Odyssey, 138
Munford, William, Iliad, 39
Murison, A. F., Iliad, 92
Murray, A. T., Iliad, 73; Odyssey, 145
Musgrave, George, Odyssey, 120
Myers, Ernest, see Lang, Leaf and Myers, Iliad

Newman, F. W., Iliad, 42
Norgate, T. S., Iliad, 49; Odyssey, 119

Ogilby, John, Complete Homer, 4; Iliad, 19; Odyssey, 99
Oldesworth, see Ossell, Broome and Oldesworth
Oxford, A Graduate of the University of pseud., Iliad, 35
Ossell, Broome and Oldesworth, Iliad, 21-22

Palmer, G. H., Odyssey, 135-137, 162
Parnell, Thomas, Batrachomyomachia, 171-173
Pater, Walter, Hymn to Ceres, 179
Pease, C. A., Odyssey, 164
Polwhele, Richard, Idylls, 189
Pope, Alexander, Complete Homer, 6-8; Iliad, 23-30;
Odyssey, 102-109
Purves, John, Iliad, 68

Schomberg, G. A., Odyssey, 133
Sedgwick, F. M., Idylls, 230
Shaw, T. E., Odyssey, 149-151
Shelley, P. B., Hymns, 176; Idylls, 218
Simcox, E. W., Iliad, 50
Snow, Herbert, Idylls, 225
Sotheby, William, Complete Homer, 10; Iliad, 37;
Odyssey, 115
Stawell, F. M., see Marvin, F. S. and Stawell
Steadman, E. C., Idylls, 226
Symonds, J. A., Idylls, 227

Tibbetts, E. A., Iliad, 71
Trevelyan, R. C., Idylls, 209

Way, A. S., Iliad, 67; Odyssey, 134; Hymns, 186;
Idylls, 208
Wither, Lovelace Bigge, Odyssey, 122
Worsley, Philip, Iliad (with Connington), 53; Odyssey, 118
Wright, I. C., Iliad, 43