

HOMER AND THEOCRITUS IN ENGLISH TRANSLATION:

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

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by

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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 love-  
liness behind the veil.

Goethe

## PREFACE

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;<sup>1</sup> of the trade bibliographies English and

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<sup>1</sup> 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.<sup>2</sup>

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.<sup>3</sup> Occasionally such adaptations are included for one of two reasons: when

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<sup>2</sup> Such as F. M. K. Foster, English Translations from the Greek (1470-1918), New York, 1918, 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.

<sup>3</sup> 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 be 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.

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## 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.<sup>1</sup>

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.<sup>2</sup>

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

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<sup>1</sup> Convito, p. 20, quoted in the Inferno, trans. H. F. Cary (London, 1844), IV, 95, note 2.

<sup>2</sup> 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.<sup>3</sup>

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.<sup>4</sup>

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 subtle combinations which produce emotional effects and to attain one end the translator almost invariably sacrifices

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

4 "On Translating Homer" (1861) Essays Literary and Critical (London, 1906), p. 218.

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 Khayyám 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.<sup>5</sup>

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

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<sup>5</sup> Ulric von Wilamowitz-Möllendorf, "Was ist Übersetzen," pref. to his edition of Euripides' Hippolytus, p. 7, translated and quoted by J. P. Postgate, Translations and Translation (London, 1922), p. 7.

age gets the translation it deserves,"<sup>6</sup> 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.

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<sup>6</sup> Preface to his *Iliad*, The First Twelve Staves (London, 1928), p. viii.

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 Odyssees (1673-1675) 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

HOMER

YEAR	COUPLET	BLANK VERSE	HEXAMETER	OTHER METRES	PROSE
1791-1792	HALL KANTER				
1793-1794	CHAPMAN			FOWLES <sup>1</sup>	
1795-1796	HOLMES			HOBBS <sup>1</sup>	
1797-1798	DRYDEN				BROOME ET AL.
1799-1800	POPE PARZELL	BROOME LANGLEY			MACPHERSON
1801-1802	HOLE	COWPER			
1803-1804	SHELLEY	MORRICE			ANON: ANON:
1805-1806	COZWAY SOFTLEY	BRANDRETH MUNFORD	HAWTREY	MAGINN <sup>2</sup> NEWMAN <sup>3</sup> BARTER <sup>4</sup>	BUCKLEY
1807-1808		WRIGHT		WORSLEY <sup>4</sup> GLADSTONE <sup>2</sup>	
1809-1810		ALFORD NORRIS GAY	DART		
1811-1812	BLACKIE	MUSGRAVE	SIMCOX HERSCHEL	WORSLEY <sup>4</sup>	
1813-1814	MERIVALE	EDGINTON WILKINSON			COLLINS
1815-1816		CALDOLEIGH KELLY REED HOOVER	GAYLEY		BUTCHER, LANG LANG LEAF
1817-1818		GREEN CARMARVN	WAY		PALMER
1819-1820			MORRIS WAY		EDWARDS BUCKINGHAM LAZARUS
1821-1822		CORDERY			PATER BLAKENEY
1823-1824		CALVERLEY		MACKAILS <sup>5</sup>	
1825-1826			TIBBETTS OUSTON BRIDGES		WHITE
1827-1828		LEWIS			MURRAY MARVIN, STAWELL
1829-1830		PEASE			MURRAY
1831-1832		LOCOCK <sup>6</sup>	GAULFIELD ERNLE		CLARK HILLER
1833-1834		MARRIS		BATES <sup>7</sup>	SHAW
1835-1836		HEWLETT			
1837-1838		MARRIS	MURISON		
1839-1840				WAY	

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

THEOCRITUS

YEAR	COUPLET	BLANK VERSE	HEXAMETER	OTHER METRES	PROSE
1588	ANON BRADSHAW				
1604	CREECH DRYDEN				
1767 1766	FAWKES POLWHELE				
1807		FITZGERALD SHELLEY		HUNT MAHONY CHAPMAN	
1808				BROWNING	BANKS
1809		E. ARNOLD		CALVERLEY KYNASTON	M. ARNOLD
1810		STEADMAN	SYMONDS		
1811			HALLARD	LEFROY <sup>1</sup> SEDGWICK, <sup>1</sup> MIFFLIN <sup>1</sup>	LANG
1812			HEADLAM WAY		EDMONDS
1813				TREVELYAN MILLEN MATTHEWMAN	BLAKENEY

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<sup>7</sup> 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

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<sup>7</sup> 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)<sup>8</sup> 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

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<sup>8</sup> Judging by the number of editions, ten of each.

fatally 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.<sup>9</sup> When the "disease of

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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. A. Amos, Early Theories of Translation (New York, 1920), P. 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:

- a Chapman, various prefaces (1598-1616), only two are included in Gregory Smith, ed. Elizabethan Critical Essays (Oxford, 1904), II, 235-307; a third in J. E. Spingarn, Critical Essays of the 17th Century (Oxford, 1908), I, 67-81).

(Cont. p. 9)

translation" as Dryden calls it,<sup>10</sup> 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 (1700); Sylvae (1685), all included in W. P. Ker, ed. Essays of John Dryden (Oxford, 1926), 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).
- e A. F. Tytler, Essay on the Principles of Translation (Edinburgh, 1791).
- f Matthew Arnold, "On Translating Homer," Essays Literary and Critical (London, 1861; reprinted 1906), pp. 310-380.
- g J. P. Postgate, Translations and Translation (London, 1822).

10 Preface to Sylvae (London, 1685), p. 1.

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, hee would thanke 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 iudiciall 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" (1610) 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 iudgements, since, so generally,  
 Custome hath made euen 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.<sup>13</sup>

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-<sup>14</sup>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."<sup>15</sup>

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."<sup>16</sup>

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<sup>15</sup> Theocritus, trans. Francis Fawkes (London, 1767), Preface pp. unnumbered.

<sup>16</sup> Examen Poeticum, W. P. Ker, ed. op. cit., II, 14.



With reference to fidelity Dryden distinguishes, with his accustomed clarity, between the different sorts of translation: metaphrase, the literal; paraphrase, the reasonably faithful; and imitation to which he is not sure the term translation should be allowed.<sup>17</sup> 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.<sup>18</sup>

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 Homer. Even Tytler, writing at the end

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

<sup>18</sup> Preface to Sylvae, 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.<sup>19</sup>

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.<sup>20</sup>

When 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

19 Op. cit., 2d ed. (London, 1813), p. 79.

20 William Melmoth, The Letters of Sir Thomas Fitzosborne [pseud.], 3d ed. (London, 1750), pp. 53-54.

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

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.<sup>22</sup>

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21 Preface to the Iliad (London, 1859), I, xxviii.

22 T. F. Dibdin, The Library Companion, 2d ed. (London, 1825), note, pp. 624-625.

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,<sup>23</sup> 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."<sup>24</sup> 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 epigrams 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, 1833, 1851) and

<sup>23</sup> Item twenty-nine in this list.

<sup>24</sup> Preface p. xiii.

one complete prose Theocritus (1848) published with the simple and effective poetic version of M. 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 attitude toward and a new interest in translation.<sup>25</sup> 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 undertaking 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), Newman'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

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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.<sup>26</sup> 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

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<sup>26</sup> 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, Spedding 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.<sup>27</sup>

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

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<sup>27</sup> Cf. F. M. K. Foster, Translations from the Greek (New York, 1918), p. xxii.

claim to be "the golden age of accurate translation."<sup>28</sup> 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<sup>29</sup> 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

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<sup>28</sup> The phrase is used in this tone by W. Seymour Smith, op. cit., p. 33.

<sup>29</sup> Preface to his Theocritus (London, 1913), p. xxiv.



illustration of Homer's line

τῷ δ' ἄμα τεσσαράκοντα μέλαιναί 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."<sup>30</sup>

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

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<sup>30</sup> H. Belloc, On Translation (Oxford, 1931), p. 37

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.<sup>31</sup>

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<sup>31</sup> Reported by Riemer, quoted by Mrs. S. T. Austin in her Characteristics of Goethe (book not located), quoted in the Introduction to Faust, trans. Bayard Taylor (Boston, 1883), p. v.

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 that 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.<sup>32</sup>

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."<sup>33</sup>

This question of the desirability of emphasizing

32 Ibant Obscuri, (Oxford, 1916), pp. 142-143.

33 Ibid., p. 144.

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.<sup>34</sup> William Morris and A. J. Way in their

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<sup>34</sup> Walter Headlam, A Book of Greek Verse (Cambridge, 1907), p. xiii-xiv.

translations of Homer have used words which suggest the atmosphere of the Norse epics. Emile Littré translated the first book of the Iliad into thirteenth century French with the same purpose.<sup>35</sup>

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."<sup>36</sup>

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,

35 M. E. Littré, "La Poésie Homérique et l'ancienne poésie française," Revue des Deux Mondes, XIX (1847), pp. 109-161. His Iliad commences:

Chant l'ire, ô déesse, d'Achille fil Pélée  
 Greveuse et qui aux Grecs fit maux tant merveilleux,  
 Livrant à Pluton l'ame maint guerrier généreux  
 Et le corps aux vautours et aux chiens en curée:  
 Ainsi le Jupiter s'accomplit la pensée,  
 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.<sup>37</sup>

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

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<sup>37</sup> 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. Theocritus, trans. J. V. Hallard (London, 1898), 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.

## HOMER

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)

## HOMER

(fl. 9th or 10th century B.C.)<sup>38</sup>

### HISTORICAL NOTE

#### Manuscripts

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,<sup>39</sup> 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

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<sup>38</sup> 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).

<sup>39</sup> The Odyssey, ed. A. T. Murray (London, 1919), I, x.

third century B.C.<sup>40</sup> and there are three manuscripts containing portions of the Iliad thought to belong to the fifth, seventh<sup>41</sup> 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 picturis, item scholia vetera ad Odysseam... Mediolani (Romae, 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 Homeri Iliados picturae antiquae ex codice Mediolanense... (Romae, 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: Homeri Iliadis pictae fragmenta ambrosiana, phototypice edita cura doctorum. Ant. M. Ceriani et Ach. Ratti... Mediolani, apud Ulpium Hoepli, 1895.

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.<sup>42</sup>

Of these manuscripts the most important is the Venetus A, first published by Villoisin in 1788,<sup>43</sup> and reproduced in phototype facsimile by A. W. Sijthoff at Layden in 1901.<sup>44</sup> Knowledge of the criticism of Aristarchus comes chiefly from the scholia to this MS which thus represents the so called Vulgate text ( ἡ κοινὴ ) established by him at Alexandria in

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42 The Iliad, ed. A. T. Murray (London, 1934), I, xvi.

43 Joh. B. C. de Villoisin, Homeric Ilias ad veteris codicis Venetis fidem recensita; Scholia in eam anticuissima ex eodem codice... (Venetia, 1788). The Scholia alone were reprinted in Berlin, 1885-20 and a new edition re-edited with many additions by Wm. Dindorf, Oxford, 1875-1888.

44 Homeri Ilias cum scholiis.... Codex Venetus A (Lugdunum Batavorum, 1901).

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.<sup>45</sup> 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.<sup>46</sup>

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.<sup>47</sup> 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.

46 T. W. Allen, Homer, The Origins and the Transmission (Oxford, 1934), p. 303.

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.<sup>48</sup>

### 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.<sup>49</sup> The work is printed in small Greek characters,

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<sup>48</sup> The Homeric Hymns and Homerica, trans. H. G. Evelyn-White. (London, 1929), p. xlvi-xlvii.

<sup>49</sup> Homerus. Opera Graeca. Ilias et Odysseos... Florentiae labore et industria Demetrii Mediolanensis Cretensis sumptibus Bernardi et Nerii Nerilli.... 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 Batrachomyomachia, 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.<sup>50</sup>

Every reader with any real interest in Homer or in classical bibliography should examine this beautiful

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<sup>50</sup> Information furnished in conversation by Mr. H. R. Mead of the Huntington Library Staff.



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.<sup>51</sup>

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.<sup>52</sup>

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

51 T. F. Dibdin, The Library Companion (London, 1824), pp. 614-615, note.

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 sometimes weary bibliographer. For adverse opinions cf. article in the Dictionary of National Biography, XV, 6-8.

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.<sup>53</sup>

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,<sup>54</sup> perhaps the finest being that in the Bibliothèque Nationale which belonged to Henri II and Diane de Poitiers.<sup>55</sup> The Juntine Press in Florence brought out a re-impression 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.<sup>56</sup> The first text

<sup>53</sup> cf. Bibliographical Society of America, Census of fifteenth century Books owned in America (New York, 1919), p. 118.

<sup>54</sup> Listed in Dibdin, Introduction, pp. 43-44.

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

<sup>56</sup> Michael Maittaire, Stephanorum Historia (London, 1709), I, 445.

printed in England was in 1591,<sup>57</sup> 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.<sup>58</sup>

Throughout the next three centuries critical editions continued to appear, many such as Clarke's (1729) and Ernesti'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.<sup>59</sup> 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 Foulis press at Glasgow, (1756-1758), based on the text of Clarke and edited by J. Moor and G. Muirhead.<sup>60</sup> The four volume Oxford edition of 1800,

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

58 Cf. C. G. Heyne, "De Codicibus Homeri," in his Homeri Ilias cum brevi annotatione... (Lipsiae, 1804), III, xlii, for a full list of these.

59 Homeri Opera, Graece et Latina, cum Scholiis..... studio Jos. Barnes (Cantabrigiae, 1711).

60 Homeri Opera Graece ... (Glasguae, 1756-1758). Seen at the University of Michigan. Described, Brunet, Manuel du Libraire (Berlin, 1893), 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.<sup>61</sup> The editions of Wolf<sup>62</sup> (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.<sup>63</sup>

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

62 F. A. Wolf, Homeri et Hom<sup>er</sup>idarum opera.... (Lipsiae, 1804, 1807), amended by his pupil Immanuel Bekker, 1848, with the addition of new collations.

63 The first edition appeared as: Homeri Carmina.... curante C. G. Heyne (Lipsiae, 1802), 8 vols. The text alone, Homeri Ilias cum brevi annotatione... was reprinted in two volumes in 1804, 1817, 1819, 1820, 1821, 1822, 1861, 1965. (From the British Museum Catalogue). The first edition was reviewed in The Edinburgh Review, II (1807), 308-310.

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,<sup>64</sup> 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 Leuwen (Leyden, 1912-1913), the modern notes being based on the fullest possible examination of MSS and papyri,<sup>65</sup> but for general use the most convenient modern texts are probably those included in the "Loeb Classical Library"<sup>66</sup> with

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64 Homeri Ilias Graece, edente Aloysio Lamberti (Parmae, 1808). Brunet, op. cit., III, 279.

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.

66 The Iliad, ed. A. T. Murray (London, 1924), 2 vols., \$5.00.

The Odyssey, ed. A. T. Murray (London, 1924), 2 vols., \$5.00.

The Homeric Hymns and Homerica, ed. W. G. Evelyn-White (London, 1914), \$2.50.

translations, and the Oxford texts,<sup>67</sup> which provide the Greek version alone in less expensive form.

### Translations

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.<sup>68</sup> The modern Greek version dating from 1526 is interesting both as a rare and curious volume (formerly in the Chatsworth Collection

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<sup>67</sup> The Iliad, ed. D. B. Monro and T. W. Allen (Oxford, 1920), 8/6.

The Odyssey, ed. T. W. Allen (Oxford, 1907-1917), 8/6.

Homeric Hymns, ed. T. W. Allen and E. V. Rieu (London, 1911), 7/6.

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

<sup>68</sup> J. A. Scott, Homer and His Influence (Boston, 1915), pp. 123-126.

belonging to the Bishop of Ely) and as a translation indicating the gulf between Homer and his descendants.

It is entitled:

OMNPOY IAIAS AIAAAI EIE KONHN

Homeri Ilias Graeca hodierna ... Stampata in Venetia per Maestro Stephano da Sabio. M. D. XXVI.<sup>69</sup> 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<sup>70</sup> 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,<sup>71</sup> 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.

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69 G. W. F. Panzer, Annales Typographici ... (Norimbergae, 1798-1803), VIII, 208.

70 Dibdin, The Library Companion, p. 617-618, note, and Introduction to the Classics, p. 63.

71 A. L. Dacier, Homere: L'Iliade...L'Odyssée (Amsterdam, 1731), 7 vols.

Interesting because it seems to have been the  
 Interesting because it seems to have been the  
 earliest translation into German is Die Bücher von dem<sup>em</sup>  
 Khrig so zwischen den Grichen und Troianern vor der Stat  
 Troja bescheben...durch mich Johannem Baptis: Rexium  
 vertentscht...1584. Herausgegeben von Richard Kewald.  
 Berlin, W. de Gruyter and Co., 1929.<sup>72</sup> The best known  
 and most widely read German version is that of J. H.  
 Voss in hexameters which reproduce with almost photo-  
 graphic 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.<sup>73</sup>

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

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<sup>72</sup> A detailed account of this prose translation is  
 given in Zeitschrift für deutsche Philologie, LIV  
 (1923), pp. 339-359.

<sup>73</sup> Werke von Homer übersetzt von Johann Heinrich Voss  
 (Alton, 1793), 4 bde. Repr. Stuttgart, 1924. The Iliad  
 is also reprinted in his Poetische Werke (Berlin, 1870).



the first translation worthy of the name.<sup>74</sup> The seventeenth century is likewise memorable for little besides Chapman's complete translation, though Ogilby brought out his Iliads and Odisses in 1656 and Hobbes his combined edition in 1677. The eighteenth century added to this list four complete versions of the Iliad and two of the Odyssey among which Pope's 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 Iliad alone, more than two a year and between 1860-1880 nine Odysseys. In the course of the whole century the entire Iliad was translated thirty times and the Odyssey nineteen.<sup>75</sup> 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,

<sup>74</sup> Item 76 in this list.

<sup>75</sup> This is exclusive of interlinear editions, adaptations for children and innumerable partial attempts, selections, etc., some of which have achieved distinction, e.g. Maurice Hewlett's version of Book's I-III, item 11 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.<sup>76</sup>

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 Maurice Hewlett every age receives the translation which it deserves.<sup>77</sup>

#### 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

<sup>76</sup> Items 140-141, 148, 149-151.

<sup>77</sup> The Iliad: the First Twelve Books, trans. Maurice Hewlett (London, 1928), p. vii.

Loeb Classical Library editions,<sup>78</sup> and more fully in the bibliographies appended to the articles on Homer in the standard encyclopaedias, both English and foreign.<sup>79</sup>

Classical scholars are well equipped with more extensive bibliographies and annual summaries of new work in this field.<sup>80</sup>

While university libraries will want the erudite works which have been landmarks in critical scholarship-- Wolf's Prolegomena,<sup>81</sup> which initiated the famous Homeric controversy, Schuckhardt's full report of Schliemann's excavations at Troy,<sup>82</sup> and the later work of such scholars as von Wilamowitz-Möllendorf, Cauer and Rothe<sup>83</sup>--for the

78 A. T. Murray, ed. Iliad, I, xvii-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 Gilbert Murray's selection of books and brief annotations give his article additional value.

80 Cf. The Classical Association, The Year's Work in Classical Studies (London, 1907- ).

81 F. A. Wolf, Prolegomena ad Homerum, 2d ed. (Berlin, 1876).

82 Karl Schuckhardt, Schliemann's Excavations, trans. Eugene Sellers (London, 1891).

83 Ulrich von Wilamowitz-Möllendorf, Herakleische Untersuchungen (Berlin, 1884); Die Iliad von Homer (Berlin, 1910); Heimkehr d. Odysseus (Berlin, 1917).

Paul Cauer, Grundriss der homerischen Kritik, 2d ed. (Leipzig, 1921-22).

Carl Rothe, Ilias als Dichtung (Paderborn, 1922); Odyssee als Dichtung (Paderborn, 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.<sup>84</sup> 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.<sup>85</sup> 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 Bérard, author of many more detailed works on the same subject.<sup>86</sup>

For the literary and linguistic rather than

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

85 Sir Arthur Evans, The Palace of Minos at Knossos (London, 1921-1923), 3 vols.

86 Victor Bérard, Did Homer Live, trans. Brian Rhys (London, 1931).

archaeological evidence, Stawell's Homer and the Iliad<sup>87</sup> 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.<sup>88</sup> 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.<sup>89</sup> 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."<sup>90</sup> His book draws together the work of many different scholars on opposite sides of the question of authorship. Any one interested in the changes which the poems undergo

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87 F. M. Stawell, Homer and the Iliad. (London, 1909).

88 Andrew Lang, Homer and his Epic (London, 1893); Homer and his Age (London, 1906); The World of Homer (London, 1910).

89 Gilbert Murray, The Rise of the Greek Epic, 3d ed. (London, 1935).

90 C. M. Bowra, Tradition and Desire in the Iliad (Oxford, 1930).

in translation should read Arnold's famous essays, with Newman's defense of his own method.<sup>91</sup>

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.<sup>92</sup> 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.<sup>93</sup> Professor Thomson's Studies in the Odyssey emphasizes the power of tradition, and bases understanding on the study of the mythological and

91 Matthew Arnold, "On Translating Homer," "Dr. Newman's Reply" and "Last Words on Translating Homer" in his Essays Literary and Critical (London, 1906).

92 Samuel Butler, The Authoress of the Odyssey (London, 1897) reprinted 1902. In recent years there has been some change of opinion regarding Butler's theory. Cf. Benjamin Farrington, Samuel Butler and the Odyssey (London, 1929), and note 130 under item 141 in this list.

93 Sir Rennell Rodd, Homer's Ithaca: a Vindication of Tradition (London, 1927).

religious origins.<sup>94</sup> Professor Woodhouse, in The Composition of Homer's Odyssey<sup>95</sup> 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.

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<sup>94</sup> J. A. K. Thomson, Studies in the Odyssey (London, 1914).

<sup>95</sup> W. J. Woodhouse, The Composition of Homer's Odyssey (Oxford, 1930).

Translations  
Collected Works<sup>96</sup>

1. CHAPMAN 1616

The whole Works of Homer, Prince of Poetts, in his Iliads and Odyssees, 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.<sup>97</sup>

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 originally 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.

2. The same. Reprinted with notes by Richard Herne Shepherd, in The Works of George Chapman...(London, Chatto and Windus, 1874-1875), 3 vols., 19½ cm. Reprinted 1885.

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,<sup>98</sup> 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 Understander." 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.

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<sup>98</sup> Prefatory note.

3. The same. Reprinted, New York, Random House, 1930-1932, 5 vols., 29 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 Parleigh 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.<sup>99</sup> The text of this reprint is that of the folio published without a date in 1616.

4. OGILBY 1656

Homer's Iliads and Odisses, translated, adorned with sculpture and illustrated with annotations by John Ogilby. Licensed to Master Tho. Roycroft, April 18, 1656.

Reprinted 1669, 2 vols.<sup>100</sup>

<sup>99</sup> Pp. 196-198. A complete list of all the Chapman translations with the date of each edition is likewise given in his Iliad, ed. Richard Cooper, 3d ed. (London, 1863), I, lix.

<sup>100</sup> I have seen the Iliad of 1669 and the Odyssey of 1665 but not this first edition of the two together. Entry taken from F. L. K. Foster, English Translations from the Greek (New York, 1912), p. 64.

## 5. HOBBS

1675-1677

The Iliads and Odyssees of Homer. Translated out of Greek into English, by Tho. Hobbes of Malmsbury. With a large preface concerning the vertues of an heroick poem; written by the translator. The 2d edition London, printed for W. Crook, 1677. 2 pts. in 1 vol., 15 $\frac{1}{2}$  cm.

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

The Iliad and Odyssey of Homer, translated by Alexander Pope. London, Bernard Lintot, 1715-1720, 11 vols., 16 $\frac{1}{2}$  cm.

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.<sup>101</sup> 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.<sup>102</sup> 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 pages of them and no less than 115 had been counted up to 1912.<sup>103</sup> 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

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<sup>101</sup> Austin Warren, "A Note on Pope's Preface to Homer," Philological Quarterly, IX (1930), 810-812.

<sup>102</sup> W. T. Lowndes, The Bibliographer's Manual (London, 1835), II, p. 1100.

<sup>103</sup> F. H. K. Foster, op. cit., pp. 64-65.

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

7. Homer. Translated by Alexander Pope, Esq., London, printed by J. Valpy, M.A. and sold by all booksellers, 1833, 3 vols., 15 cm.

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.

8. The same. Reprinted, London, The Monesuch-Press, 1931, £7.15.0 (New York, Random House, \$53.00), 2 vols. 27½ cm.

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 Wascledé 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 Odysseey 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.<sup>104</sup> 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. SOTHEYBY

1831-1834

The Iliad and Odyssey, translated by William Sotheyby, illustrated by the designs of Flaxman. London, G. & W. Nicol, 1834, 4 vols., 23 cm.

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

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<sup>104</sup> 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.

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## 11. BRYANT

[1870] 1905

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

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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.<sup>106</sup>

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

The Complete Works of Homer. The Iliad and the Odyssey. The Iliad done into English prose by Lang, Leaf and Myers. The Odyssey done into English prose by Butcher and Lang. New York, The Modern Library 1935, 383 pp., 21 cm. \$1.00 (Modern Library Giants).

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

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<sup>106</sup> Typewritten letter from Messrs. Houghton Mifflin & Co., Oct. 6, 1935.

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.

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Other translators who have published separate versions of both the Iliad and the Odyssey are John Ogilby (1660, 1665),<sup>107</sup> 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).

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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 ILIAD

Complete Translations

13. CHAPMAN 1611

The Iliads of Homer, Prince of Poets, never before in any language truly translated, with a coment upon some of his chiefe places. Donne according to the Greeks by Geo. Chapman [Gent] London. Printed for Nathaniel Butter [1611?] , 342 pp., 28 cm.

This is the first complete edition of Chapman's Iliad, of which portions had appeared in 1598, 1609 or 1610.<sup>108</sup> It is a clearly printed volume with wide margins, presenting a fair page pleasant to the eye, and a beautifully engraved title page, signed, "Wm. Hole, Sculp." The Huntington Library copy is worthily bound in white vellum with gold tooled designs, a joy to touch and see.<sup>109</sup>

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<sup>108</sup> These are listed under partial translations, items 76-77.

<sup>109</sup> 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 reissue, probably in 1616.

14. The same. Reprinted... A new edition, with introduction and notes by W. Cooke Taylor Esq...with forty engravings on wood, from the compositions of John Flaxman. London, Charles Knight and Co., 1843, 2 vols., 20 cm.

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.

15. The same. Reprinted...with introduction and notes, by the Rev. Richard Hooper...London, J. R. Smith, 1857, 2 vols., 17 cm. (Library of Old Authors).

---Reprinted 2d ed., 1885; 3d ed., 1888; 1898.

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.<sup>110</sup>

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

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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 Shakespearian studies, of the ways of Elizabethan and Jacobean compositors 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 5, 1905, p. 313.

111 Preface, pp. lxxvi-xcv.

in general, and of Chapman in particular, including a  
 bibliography of all his works in their various editions. 112

16. The same. Reprinted with an introduction by Henry Morley....London, G. Routledge and sons, ltd. New York, E. P. Dutton & Co. [1886], 320 pp., 18½ cm. (Morley's Universal Library).

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.

17. The same. Reprinted, London, J. M. Dent and Co., 1898, 2 vols., 15¼ cm. (The Temple Classics).

The same. Reprinted 1909, o.p.

These are attractive little volumes for personal use but are not particularly desirable for libraries. 113 The type is clear but the paper rather thin. The lines are

112 Introduction, pp. lx-lix.

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.

18. The same. Reprinted, London, Simpkins and Marshall, Ltd.; New York, Chas. Scribner's Sons [193-7], 292 pp., 17 cm. (Thin Paper Classics, no. 20) o.p.

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

### 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

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<sup>114</sup> Quoted from the publisher's catalogue in 1933 when both this and the Odyssey were listed as 3/6 (cloth binding) and 4/ (lambskin). Both are out of print in 1935.

read some one else.<sup>115</sup>

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.<sup>116</sup>

Charles Lamb protested against his "unconquerable quaintness,"<sup>117</sup> 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.

115 Judging 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 Myers and Butcher and Lang, followed by Palmer, Butler, Shaw and others.

116 The Iliad, trans. Alexander Pope (London, 1800), I, Pref. xxviii-xxix.

117 The Adventures of Ulysses..., by Charles Lamb (London, 1828), Pref., p. iv.



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.<sup>118</sup>

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.<sup>119</sup>

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."<sup>120</sup>

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

118 W. Arnold, "On Translating Homer" in his Essays Literary and Critical (London, 1906), p. 126.

119 J. R. Lowell, "Chapman and Homer," Harper's Magazine, lxxxv (1892), 567.

120 Frederick Harrison, The Choice of Poets (2d ed., London, 1886), p. 28.

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.<sup>121</sup>

Where Hector said simply, "But no in death may the heaped-up earth be covering ere I hear thy crying and thy carrying into captivity",<sup>122</sup> Chapman translates:

The solid heap of night  
Shall interpose and stop mine ears against thy  
plaints and plights.

121 VI, 401 (1835 ed., p. 88)

122 VI, 464-465 (p. 88).

Even worse are such lines as these in the same passage:

And such a stormy day shall come, in mind and soul  
 When sacred Troy shall shed her towers for fears of  
I know,  
 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,"<sup>123</sup> that Andromache should not only toil as a slave by day but endure "a night of captive violence."<sup>124</sup> When Andromache says that the Oreads planted elms about her father's tomb,<sup>125</sup> Chapman cannot resist adding the reflection:

In theirs the barrenness of death; yet "By which is shown  
 might 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).





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."<sup>131</sup>

Hear now Chapman "speak out loud and bold."

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

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131 I, 479-483 (Chapman, p. 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. OGILEY

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 Kings-head Court within Shoe-Lane, 1660. 518 pp., 45 cm. Reprinted from the combined edition of 1656.<sup>132</sup>

This edition,<sup>133</sup> 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 Countrie 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 severall pieces of them were left in severall places, but the



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whole he left at his death with Areophylus at Samos."  
 (Plutarch in Lycurgus).<sup>134</sup>

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 Beam knockt at Heaven's Starric Round. <sup>135</sup>

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

"As when I think some cruel Greek shall lead  
 Thee Captive weeping, to his loathed Bed";<sup>136</sup>

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 hatter'd thus about the Field. <sup>137</sup>

134 Introductory pp. unnumbered.

135 XXII, 210-211 (p. 403). The original reads merely "Down sank Hector's day of doom to Hades."

136 VI, 458 (p. 156).

137 XXIV, 21 (p. 403).

In the more forceful passages there is constantly an echo of Chapman in the sound, as when Phoebus turned the rivers against the Argive wall:

Nine daies they with devouring Gulleets rag'd,  
 Whilst Jove expended Deluges of Raine,  
 which swept their floating Bulwarks to the Main:  
 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-oyled 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 plyes his wheel;  
 So from their Figures they a thousand wayes  
 Pass and repass with intricatèd 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

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138 XII, 24-31 (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. HOBBS

1675

Homer's Iliads. Translated out of Greek into English by Tho. Hobbes of Malmesbury. London... 1675, 12<sup>o</sup>.<sup>140</sup>

This translation in iambic pentameter cuatrains 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."<sup>141</sup> The famous scientist and philosopher was no poet and his own crabbed explanation of his purpose in translating Homer does little to disarm criticism.<sup>142</sup> From the first book the temper and melody is un-Homeric, as when Chrysis prays to Apollo--

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

This stealthy descent like a thief in the night is utterly

<sup>140</sup> This edition not seen. Cf. note on Form of combined edition, item 5.

<sup>141</sup> Iliad, trans. A. Pope (London, 1719), I, xxix.

<sup>142</sup> The Preface to his Iliad closes: "Why then did I write it? Because I had nothing else to do. Why is it so it? Because I thought it might take off my adversaries from showing their folly upon my corrections." "I have set the upon my verses to show their folly."

<sup>143</sup> I, 45-46; 46.

unlike Homer's angry god striding wrathfully with resounding clang of arms--

ἔκλαγξαν δ' ἄρ' ὀϊστοὶ ἐπ' ὤμων χωομένοιο  
αὐτοῦ κινηθέντος.

A ringing line which is rendered feebly--

"His bow and cuiver 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."<sup>144</sup>

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, Orilby 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, 400-413.

"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 dores 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:

Now 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

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145 XVI, 441-443.

146 XVIII, 499-506.

147 VI, 401.

Homer said merely that he was "like a beautiful star"

(ἀλίγκιον ἀστέρι καλῷ ) 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., 12<sup>mo</sup>.<sup>148</sup>

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 H. Woodfall for Bernard Lintot, 1734, 5 vols., 16<sup>mo</sup> cm.

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

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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 psychographic 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."<sup>149</sup>

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

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<sup>149</sup> T. B. Macaulay, Essay on Addison (New York, 1839), p. 91.



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 discour-  
 sing 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 ad-  
 "vise the King to let her go."<sup>150</sup>

## 23. POPE

1715-1720

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

24. The same 2d edition. Printed for B.  
 Lintot, 1720-1721, 6 vols., 16½ cm.

This was part of the original subscription set of  
<sup>151</sup>  
 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.<sup>152</sup>

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

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152 XXII, 335-404 (Pope, 405-510).

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).<sup>153</sup>

This translation has been reprinted so many times<sup>154</sup> 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.

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153 Austin Warren, "Pope on the Translations of Homer," Modern Philology, XXIX (1931-1932), 229-230.

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, 1750), LVII-LI; Alexander Chalmers, ed., The Works of the English Poets (London, 1810), XIX, 1-150, 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 unattractive, 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.<sup>155</sup>

26. Translation of the Iliad of Homer. By Alexander Pope... with Gay's "Welcome from Greece," addressed to Pope on his having finished the Iliad...carefully revised... by W. C. Armstrong. Hartford, S. Andrus 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

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<sup>155</sup> A reprint of this edition in five volumes "11" & Selection of Wakefield's Notes" was published in 1814. (Not seen).

the close of the Iliad<sup>156</sup> 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 Wanley," the Librarian whose visage is from his shelves "with dust besprent" and whose gude dame "prefereth books yprint" to all the Greek MSS in the library of Lord Oxford.<sup>157</sup>

27. The Iliad of Homer, translated by Alexander Pope. With an introduction and notes, by the Rev. Theodore Slois Buckley...with Flaxman's designs, and other engravings...London, Ingram, Cooke and co., 1853, 2 vols., 18 $\frac{1}{2}$  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 Wanley, 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 quartet 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 owners thereof, your said merchant of wines at the said Genoa Arms. As witness this myne hand, which also witnesseth its master to be, in sooth and sincerity of heart. Good Sir, yours ever bounden,

A. Pope

"From Twickenham, this 17<sup>th</sup> of July, 1701."

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.<sup>158</sup>

28. The Iliad of Homer, translated by Pope. With observations on Homer and his works, and brief notes, by the Rev. J. S. Watson... illustrated with the entire series of Flaxman's designs. London, G. Bell and Sons, 1867, 459 pp., 19cm.

Reprinted 1873, 1880 (Bohn's Illustrated Library)

This volume like others in the Bohn 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 1804.<sup>159</sup> The notes in this edition are brief and of no special value.

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<sup>158</sup> The Iliad of Homer... London and New York, Frederick Warne & Co. n.d., 459 pp., 19 cm. (The Chandos Classics), 2/3 or \$1.00

<sup>159</sup> Lowndes, op. cit., p. 1700.

29. The Iliad of Homer, translated by Alexander Pope, with an introduction by Mr. Pope. Haarlem, Printed by John. Enschedé en Zonen, for the members of the Limited Editions Club, 1931, 706 pp., 32 cm.

This is a beautiful edition designed by J. van Kriepen similar to other volumes of the same publisher which are not available in the regular trade channels. <sup>160</sup>

30. The Iliad of Homer, translated by Alexander Pope. London, Oxford University press. H. Milford [1927] 380 pp., 15 cm. (The World's Classics), 10.80 (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 1933 it was carried in the "Macmillan

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160 Cf. item 178 in this list.



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 contemporary Bentley, to Arnold and all later critics, each generation has dwelt on its artificiality, its elaborate 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.<sup>161</sup> When 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

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<sup>161</sup> 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, snowed in, crouch round a fire all night listening to the tale of "Asheel" as they called Achilles. The Luck of Breaking Camp and Other Stories, (Boston, 1877), p. 37-39.

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."<sup>162</sup>

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,<sup>163</sup>

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162 I, 242-243 (319-320).

163 VI, 405-406 (506-509).

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."<sup>164</sup>

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.<sup>165</sup>

or

A maid unmatched in manners as in face  
Skill'd in each art, and crown'd with every  
grace.<sup>166</sup>

Another case of amplification is seen in a famous

164 VI, 407 (519).

165 VI, 374 (Pope, 470, 471).

166 I, 115 (Pope, 141-142).

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."<sup>164</sup>

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 <sup>165</sup>

or

A maid unmatched in manners as in face  
Skill'd in each art, and crown'd with every  
grace. <sup>166</sup>

Another case of amplification is seen in a famous

164 VI, 407 (210).

165 VI, 374 (Pope, 471, 47.).

166 I, 115 (Pope, 141-142.).

passage where Homer said:

① 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. ①167

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 glimmering 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, thick flashes send;  
Loud neigh the coursers 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":--

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167 VIII, 569-585 (L. T. Murray's translation; Pope's  
699-708), Pennycuik translated this passage (vv. 51-535)  
very beautifully in blank verse. Poetical Works (London,  
1908), p. 243-244.

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 seem'd to fall.<sup>168</sup>

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.<sup>169</sup> For example, when Achilles, before the completion of his godlike armor, stood on the trench wall to frighten the Trojans, Athena "set thick about his head a golden cloud and made gleaming fire blaze from the man"....so that "from his head the light rose toward heaven."<sup>170</sup> 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 splendour rose.

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168 XVI, 822 (990-992).

169 Arnold, op. cit., p. 213.

170 XVIII, 205-206; 214 (Chapman, 1891 ed., p. 214; Pope 243-244, 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,<sup>171</sup> 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.<sup>172</sup>  
 And his broad buckler sings against the ground.

or these--

Murmuring 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 murmure and the deeps rebound,  
 At length the tumult sinks, the noises cease<sup>173</sup>  
 And a still silence lulls the camp to peace.

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

171 V, 733-738 (909-969).  
 172 IV, 504 (579-520).  
 173 II, 208-211 (249-254)

Pope condemned Chapman for his additions, omissions and alterations<sup>174</sup> 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"<sup>175</sup>  
 where all other translators given Homer's picture in detail:--

"For with none other wouldst thou go to the feast, neither take meat in the hall, 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 my breast, sputtering forth the wine in thy sorry helplessness."<sup>176</sup>

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 (London, 1704), I, xviii.

175 IX, 487-491 (611).

176 Ibid., trans. W. G. Murray, p. 415.



"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."<sup>177</sup>

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

"My Lord, that must be heard  
 Which would to heaven I might not tell! Menætiüs'  
 son lies dead,  
 And for his naked corse (his arms already forfeited  
 And worn by Hector) the debate is now most vehement."<sup>178</sup>

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 madding steeds break short their yokes.  
 In vain they labour up the steepy mound;  
 Their charioteers lie foaming on the ground.  
 Fierce 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 snatch'd 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,  
 Where the war bleeds, and where the thickest die,  
 Where horse and arms, and chariots lie o'erthrown,  
 And bleeding heroes under axles groan.  
 No stop, no check, the steeds of Pelous know:  
 From bank to bank the immortal coursers flow.

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177 XVIII, 13-21 (21-24).

178 Ibid., Chapman (1833 ed.), p. 222.

High-bounding o'er the fosse, the whirling car  
 Smokes through the ranks, o'ertakes the flying war,  
 And thunders after Hector: Hector flies,  
 Patroclus shakes his lance; but fate denies."<sup>179</sup>

31. MACPHERSON .

1773

The Iliad, translated by James Macpherson.  
 London, T. Becket, 1773. Reprinted 1773, 1818.  
 2 vols., 29 cm.

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,<sup>180</sup> 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."<sup>181</sup> The

<sup>179</sup> XVI, 370-383 (Pope, 441-463).

<sup>180</sup> Mme. Dacier's French version was in prose and the translation of this by Ozell, Broome and Oldsworth (1711) though printed as prose was really a species of free verse (cf. item 22).

<sup>181</sup> Preface, p. xvi.

translator avers that he has reproduced the Greek text verbatim, yet he does not wish his language to be thought "mere 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.<sup>182</sup>

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 most 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 indicating pauses

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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.g.

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.<sup>183</sup>

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 Areithous, 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, Lycurgus slew; by treachery not open force. In the narrow path he slew the King: when availed not his iron-club. Before him Lycurgus 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."<sup>184</sup>

or this exhortation of Isaacmenon's which has an impressive quality not unlike the recitative of a Biblical psalm:--

183 I, 46-47 (p. 3).

184 VII, 140-147 (p. 11).

"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 moment of rest from blood,--till night descending in clouds restrains the fury of men. The breast-plate on each breast shall sweat:--The shield grow 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."185

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.

33. Reprinted, a large paper edition, with engraved plates, 1810; ed. Robert Southey, 1836; again, with notes by H. A. Dwight, 1850; ed. L. Howard, 1846; as volume 7 in The Works of William Cowper, 1855-1858; in Bohn's Standard Library, 1872; ed. W. F. V. Rouse, in The Temple Classics, 1898. All of these are now out of print.

Cowper's first edition of 1791 included both Iliad

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185 II, 381-399 (Macpherson, p. 10).

and Odyssey<sup>186</sup> 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."<sup>187</sup>

The other two are Cowper's own Preface to the first edition,<sup>188</sup> 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.<sup>189</sup> 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.<sup>190</sup>

186 Item 9 in this list.

187 pp. ix-xix.

188 pp. xxi-xxxviii.

189 pp. xxxix-xlvi.

190 University libraries should obtain one of the older editions which are complete in this respect down to "Bohn's Standard Library." Modern reprints such as "The Temple 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.<sup>191</sup>

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....<sup>192</sup>

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

191 Edition of 1802, preface p. xxiv.

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 "wersh" used to characterize saltless oatmeal porridge.

This lack of savor can be felt on any part 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. Clang'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.<sup>193</sup>

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 rendering in a colorless monotone passages where sound enforces sense in the suggestion of speed and energy, as in Hector's victorious

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193 I, 43-53 (53-63).

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 smote 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 quiv'ring spears.  
 Him entering with a leap the gate, no force  
 What e'er of opposition had repress'd,  
 Save of the Gods alone...."194

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, him whom Ilium praised  
 In all her gates, and as a god revered."195

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194 XII, 451-486 (Cowper, 333-334). Pope's version of this passage has driven force though it is not a close translation. Lamb, Lamb, and Lyell in a number of simple statements gaining in energy by brevity. Cf. item 66.

195 XIII, 393-404 (Lamb, 130).

34. MORRICE

1809

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 Altica her polished lemons sent.

. . . .

These Menestheus arm'd, Potous' warlike son,  
Skill'd above men to form the embattled line, 198  
Wheel the thick squadron, or extend the wing.

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 faithless sword of H, shiv'ring, to the ground."

"My broken sword,  
and erring spear, bespung at Hector's right"

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198 II, 547, 550-552 (548; 551-552). The lemons and erring are not in the Greek.

"The treach'rous point fell blunted."<sup>197</sup>

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."<sup>198</sup>

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.<sup>199</sup>

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

197 III, 345; 348; 353; 357-358 (342; 34 ; 341; 344-345).

198 VI, 462-465 (467-470) The Greek says merely: "And to thee shall come my grief if thy death shall be the cause to ward off the day of bondage. But I shall be dead, and let the hand of earth cover me. I will not be the cause as they haul thee into captivity." (L. J. Lloyd).

199 XVIII, 33-37 (34-38).

And a black cloud of grief enwrapped 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 matted 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 crevell'd, as to earth he grew.<sup>200</sup>

35. [ANONIMOUS]

1821

The Iliad, translated into English Prose  
 with explanatory notes. By a graduate of  
 the University of Oxford, Oxford, 1821, 2 vols.,  
 18 cm.

36. The same. Reprinted, 2d. ed., 1825; 3d ed.,  
 1833; new ed. rev. by T. Baskley [s.d.]  
 Bohn's Classical Library. <sup>201</sup>

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200 Ibid., Pope, 25-32.

201 I have been unable to find this translation in any  
 library nor any confirmation in print of my query as to  
 whether it may have been the work of Henry Cary, who two  
 years later translated the Odyssey under the title of "The  
 Iliad and Odyssey". Both translations were revised by  
 Tuckley and reprinted in  
 Bohn's library.

37. SOTHEBY

1831

The Iliad of Homer, translated by William Sotheby, London, John Murray, 1831, 2 vols.

This edition was reprinted in the four volume set of 1834.<sup>202</sup> 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.<sup>203</sup> 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.<sup>204</sup> 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 "Homeric Critiques," 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 Scotticisms. In his genuine feeling for the original Greek and his infectious enthusiasm for Homer and the heroic style, he assumes almost heroic proportions himself. "Homeric Critiques" in his Essays Critical and Imaginative (London, 1857), IV, pp. 1-339.

204 M. Arnold, op. cit., p. 216.

declamatory, the emotion unreal, as when Andromache exclaims:--

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

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 Achilles:--

"Now for his sire warm tears Peleides shed,  
Now wopt in change of woe Patroclus dead.  
Groan echo'd groan: but when o'er wearied grief  
In pause of satiate misery found relief,  
He rose, clasp'd Priam's hand, and kindly would  
In pity of his age, and snow-white beard."<sup>206</sup>

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

38. BRANDRETH

1846

The Iliad of Homer, translated by W. S. Brandreth... London, J. Richardson, 1846, 2 vols., 171 ca.

This translation which survived only one edition is undistinguished alike in appearance and in character. The format is sturdy, with strong, opaque paper, clear print, adequate margins. The verses are numbered. The notes are

<sup>205</sup> VI, 400-411.

<sup>206</sup> XXIV, 511.

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 'Hydeus' son amidst the Thracians went,  
 Till he slew twelve; and wise Ulysses those,  
 Whom 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 tremble; for as yet they were not used.<sup>207</sup>

or in Achilles arraignment of Agamemnon which here becomes a petulant sing-song.

"O clad in impudence, O bent on ruin,  
 How willing shall each Greek thy words obey,  
 To go a journey, or to fight with thee.  
 I came not for the warlike Trojans' sake  
 Hither to war; since as they have not wrong'd.  
 For neither did they thy line of horses drive,  
 Nor e'er in fertile Phthia, nurse of men,  
 Injure my crops; since now lie between  
 Both shall mount and sound the sounding sea."<sup>208</sup>

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207 X, 481-483.

208 I, 148-157.



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 effective by reason of its succession of phrases weakly connected by "and":--

.....and within two bolts  
 Alternate held them, 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 croak'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.<sup>209</sup>

39. MUMFORD

1846

Homer's Iliad: translated by William  
 Mumford of Virginia. Boston, C. C. Little  
 and J. Brown, 1846, 2 vols., 131 pp.

Reprinted, Richmond, Va., 1881-1885.

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 'rags unseemly.'"<sup>210</sup> 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 thoughts in English, not the English of Spenser or Shakespeare but that now in use."<sup>211</sup>

He has attempted to do this in heroic blank verse

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<sup>210</sup> Preface, p. ix.

<sup>211</sup> 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 join'd with horrid shock  
Of shields and spears, and strength of mail-clad men  
Encountering fierce; the bossy bucklers dashed  
Against each other, loud the clamor rose  
And horrible; the doleful cry was there  
Of dying men, the victor's joyful shout,  
Commingled, and with blood strewn 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 uplifting, in the place  
Two weights, the fated signs of doleful death,  
Which mortals doom to long-continuing sleep.  
These were the fates of Trojans, steed-renown'd  
And mail-clad Greeks."<sup>212</sup>

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

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<sup>212</sup> VIII, 52-71 (Lansford, 11-35).

<sup>213</sup> XIII, 838 (844).

Andromache departed, often turning to look back and letting fall big tears, it is funny to say:

"With retrospective eye and tears profuse"<sup>214</sup>

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

"She comb'd and braided tresses beaming bright,  
Beauteous, ambrosial, from her head divine  
Flowing profuse."<sup>215</sup>

Such poetry does not survive its little day.

## 40. BUCKLEY

1851

The Iliad of Homer, literally translated, with explanatory notes. By Theodore Alois Buckley. New York, Harper & Brothers, 1856, 466 pp., 19 $\frac{1}{2}$  cm. (Harper's New Classical Library).<sup>216</sup>

Reprinted 1857, 1867, 1877, 1884, 1909, 1868, 1913, o.p.

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. Neopherson's early attempt was neither prose nor poetry and the second effort by the anonymous

214 VI, 496 (668).

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

216 First edition of 1851 not seen.

young man 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 ledged. 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 exceedingly 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 would it were Alexander is my husband, he who brought me to Troy;--would that I had perished first;--but now already this is the twentieth year to me from the time I came from thence, and quitted my native land; yet have I never heard from thee a word of reproachful word; but if any other of my brothers-in-law, or sisters-in-law, or wife, or children, or husband's brothers' wives were dead in the palaces, or my mother-in-law (see by the way, my mother-in-law was ever gentle as a dove) when thou, admonishing him with words, didst rebuke him, both by the gentleness and by the terrible words.

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 Lamb, Loeb 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. BARTER

1854

The Iliad of Homer, translated 1854 in  
Spenser's edition by W. G. W. Bartar.  
London, Longman, Brown, Green & Co., 1854,  
688 pp., 12s. 6d.

The same. Reprinted 1857.

217 XXIV, 762-772 (p. 401).

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 skirr (run), tyn (sorrow), pede (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 Spenserian stanza is here used for the first time in Homeric translation but not with great success, though the faults of this version are not inherent in the form. Aside from its affected use of antique expressions, it is unreadable by reason of its constant variation and disjointed word order, as in the following passage:--

"Let us two think of food, old man divine,  
 And then thy son to Ilium taking rue,  
 For much thou mourn him must, that son of thine."  
 This said, Achilles rose, and white sheep slew,  
 Flay'd it his freinds, and trimm'd in order due,  
 In pieces skilful cut, and hang then did  
 On hooks and feately roast, and all withdrew.<sup>219</sup>

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 "Ἐκτορος ἀνδροφόνου,"<sup>220</sup> Achives used frequently an ugly telescoping of Argives and Achaeans,<sup>221</sup> nor does he hesitate to coin new English words from Latin roots such as auspicate.<sup>222</sup> One passage will serve to illustrate the unhappy effect achieved even by normal words such as pebble and quaint, not to mention fishy, which is understandable but not English.

"Cebriones, fam'd Priam's bastard son,  
 Steeds reigning, he on brow with sharp stone s. ote.  
 Both eyebrows pebble took, nor bold could bone.  
 His eye upon the ground if it had fell out  
 Before his feet, and he, as diver note,  
 From quaint ear pitch'd. Two bones his life both  
 fleo.

Then hit, Patroclus how soon, thou didst slout:--  
 "Ye gods! how brisk a man, how nimble he  
 Dolt dive! had this but been a man in his' 'till

see. 1113

219 XXIV, 618-622 (Stanza LXX, p. 618).

220 VI, 498 (Stanza II, p. 150).

221 I, 2 (Stanza I, p. 1).

222 I, 471 (Stanza LXXI, p. 131).

223 XVI, 737-752 (Stanza LXXVI, p. 140).



42. NEWMAN

1856

The Iliad of Homer, faithfully translated into unrhymed English metre. By F. W. Newman, London, Trübner & Co., 1856, 435 pp. 26 cm.

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 manner"<sup>224</sup> will not be questioned by anyone who reads the translation. The unfamiliar word forms can be picked from almost any passage: blone, loven, hurdy, hert, eyen, sicht, gewollen, liefer.<sup>225</sup>

The Scottish dialectal phrases sound strangely inappropriate, as when Achilles, a Greek leader of his men,

<sup>224</sup> M. Arnold, op. cit., p. 115.

<sup>225</sup> IV, 408; 436; 450; 461; 501; V, 22; 25; 27; 31; 33.

is called "Anchises' bonny child" and the "lusty youths" become "callants."<sup>226</sup>

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. To cite only a few: -such phrases as "fresh-ensconder'd parsley," "curling-eyed Achaeans," "voice-dividing mortals," "cow-eyed queenly Juno," the "grandly-fenced Troy," the "single-hoofed horses"<sup>227</sup> and the continual use of that particularly inappropriate word dapper, as "dapper-fiddled women" and "dapper-greaved Achaeanus."<sup>228</sup> (It is only fair to add that some of these epithets applied to "pink-checked women and dapper greaved men were altered in the second edition, but enough remain to suggest a landified dress parade rather than a fighting camp before the walls of Troy).

In phrases, and in epithets, the choice of archaic words seems almost wilfully to strike the wrong note, as

226 II, 620; III, 16.

227 II, 776; III, 131; 140; IV, 1; VIII, 41.

228 III, 150, 170.

when Helen addressing Venus reproachfully begins, "O sprightsome goddess." (The Greek says merely *δαίμωνιη*).<sup>229</sup>

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

Pallas "plumping amid them,"<sup>232</sup> after a rapid descent from Olympus, is a strange picture, and constant reference to her as "glorious imp of Jove," "maiden imp," "heavenly imp,"<sup>233</sup> 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 II, 399.

230 V, 274.

231 IV, 188.

232 IV, 79.

233 IV, 515; V, 783; VI, 429.

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 skirlled  
 and bounded.<sup>234</sup>

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,<sup>235</sup> but this does not make his translation the more intelligible to the English reader. Chapman's quaintness may be a handicap 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, 569-571.

235 F. V. Newman, "Homer's words" in *Classical and Practice: A Reply to A. W. H. Hall*, in *Journal*, 21. 212., pp. 303-304.

any sense of humor, for in his essay in reply to Arnold, he claimed wench as a patrician word and sputter as epical in character.<sup>236</sup> 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...."<sup>237</sup>

he suggests as an improvement:--

"Quoth she, I am a gramso o bitch, if woman bitch  
may bee"<sup>238</sup>

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 caesura in itself does not, e.g.:--

"The maidens flimsy muslin wore the youths were clad in  
Of tissue featly spun; and these as though with oil  
Each maiden bore upon her head a fair leaf shaking gar-  
land,  
Each youth's golden outlass were by silver strap sus-  
pended."<sup>239</sup>

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

236 Ibid., p. 304.

237 VI, 344-345.

238 Newman, op. cit., p. 215.

239 XVIII, 595-596.

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., 19 $\frac{1}{2}$  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-xx).

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 Cowper's. Like it it lacks force and vitality. Consequently the more in single passages Wright is generally found to excel Cowper in literal faithfulness to the text verse by verse, but loses

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  
When Ilium; Ilium's people; and, himself,  
Her warlike King shall perish. But no grief  
For Ilium; for her people; for the King  
My warlike Sire; nor even for the Queen;  
Nor for the num'rous and the valient band,  
My brothers, destin'd, all, to bite the ground,  
So moves me, as my grief for Thee alone,  
Doo'st 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 sigh,  
But hav'd in vain, to hear the pond'rous urn  
From Hypercine's or Messais' fount." 240

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

Forwell does my presaging soul foresee  
A coming day when sacred Troy shall fall,  
Priam, and battle-loving Priam's race.  
Yet all these threatened events,--all that  
Troy shall suffer, and even Hebe herself,  
And Priam and my kinsmen, young and brave,  
Destined to fall beneath their foes' steel,  
Rack not my heart so deeply, as the thought  
Of thee a captive,--thee amid the looms,  
Cooped to Argos by some mail-clad Greek,  
And there in labors of the loom employed,  
Or hearing water from Hypercine's fount,  
To Hypercine or Messais' fount,--

Yielding reluctant to imperious fate.<sup>241</sup>

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."<sup>242</sup>

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 me fair,  
Thou woman-hunting cheat, now would to God  
Unborn thou hadst slept or else unwedded died!  
That were my prayer, and better far, God knows  
Than have thee here a shame and scorn of men."<sup>243</sup>

Bracketed with Cowper's as both in the original and in the translation has never been republished, nor in spite of its accuracy is it ever likely to be republished.

241 Ibid., (547-548).

242 III, 37-45.

243 Hewlett, III, p. 47 (version translated).



44. DART

[1862]-1865

The Iliad, translated by Henry Dart,  
London, Longmans, Green and Co., 1865.<sup>244</sup>

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 and accurate, it can not be read with any pleasure because of the sin-song tun-ti-tun-tun of the verse which compels to hear the

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<sup>244</sup> Cook's I-KEE appeared in 1862, in volume 1 of the same volume in 1868.

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 Aegis-  
 wielder;--  
 Turning her eyes to the ground; and she bitterly  
 greeted her consort.<sup>245</sup>

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 comparative ease,"<sup>246</sup> provides the monotony without the jolts:--

And of the gathering-ghosts--as the blustering flights  
 of the wild-fowl,  
 Cranes, or gray wild-geese, or swans with necks far-  
 extended,  
 Then on the Asian road, by the wandering stream of  
 C&Amp;er,  
 Now move here, now there, and rejoice in the streets  
 of their nations,  
 Now settle down with a cry, and the plain it re-echoes  
 the tumult--  
 So did the manifold tribes of the hosts, first the tents  
 and the pillars,  
 Pour on the plain of Sea-land.--The first with armed  
 hoofs of steel  
 Sounded beneath their feet the plain, and the floor's  
 of the floor's

<sup>245</sup> III, 481-487.

<sup>246</sup> Preface, p. ix.

Thick they stood in ranks on the flowery plain of  
 Scamander;  
 Thick, as the leaves of the trees, or the blossoms  
 that bloom in the springtime.<sup>247</sup>

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 unsettled after much trial and argument, but the first complete attempt thus to translate the Iliad did not greatly further the cause.

45. DERBY

1864

The Iliad of Homer, rendered into English verse. By Edward, Earl of Derby. London, John Murray, 1864, 2 vols., 80 cr.<sup>248</sup>

The same. Reprinted, 1865, 1866, 1869, 1870, 1872, 1873, 1890, 1907, 1910, 1933.

Of these the following are recommended.

45 a. The Iliad of Homer... 3d. ed., from the 5th rev. English ed. New York, G. Scribner & Co., 1899, 2 vols., 17 cr.

This is excellent in format and contains the original notes as well as the preface, in which the noble lord expresses

247 II, 489-493.

248 First edition not seen.

himself forcibly on "that pestilent heresy, the so-called English hexameter."<sup>249</sup>

46. The same, 5th ed. from the 6th rev.  
English ed. Philadelphia, Porter and  
Costes, 1878, 3 vols., 29 cm.

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.

47. The same.... London. J. M. Dent & Son;  
New York, E. P. Dutton & Co., 1913, 440 pp.,  
17½ cm. Everyman's Library, \$0.99.

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.<sup>250</sup>

48. The Iliad transl. and by Lord Derby and The  
Odyssey by William Couper; introduction covering  
both series by J. M. Stawell. London,  
J. M. Dent & Co., 1900, 400 + 376 pp., 18 c.  
5/-.

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<sup>249</sup> I, viii.

<sup>250</sup> For physical success of this series in general, see series notes in Appendix.

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 shouldst not see me forelost in the fight,  
 Nor would I urge thee to the glorious field;  
 But since on man ten thousand fates of death  
 Attend, which none can 'scape, then on, that we  
 May glory on others' gain or that on us."<sup>251</sup>

While not so widely read as Pope's version, this translation is generally accorded high praise by English scholars who read their Homer in Greek and in English. To the it seems to preserve something of the essential quality of Homer better than do any other translations.<sup>252</sup>

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<sup>251</sup> *Iliad*, 20.355-362 (155-162).

<sup>252</sup> Frederic W. M. Alexander, The Iliad of Homer, 2 vols. (London, 1887), p. 157, note.

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 surcease  
The rural works of man, and pinch the flocks.<sup>253</sup>

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.<sup>254</sup>

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, 658-662).

"And there were figur'd Strife, and Tumult wild,  
 And deadly Fate, who in her iron grasp  
 One newly wounded, one unwounded bore,  
 While by the feet from out the press she dragg'd  
 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."<sup>255</sup>

One might think this peaceful effect inherent in the movement of blank verse if Shakespeare and Milton 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 Patroclus<sup>256</sup> 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 gentlemen.

One exception to this sameness 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 Hector's epithets and in Achilles' reply

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255 XVIII, 535-540 (603-613).

256 XVII, 140-150 (157-167). The latter is omitted.

to Hector's plea for pity there is all the force of the original (obtained partly in English by the use of monosyllables):--

"Knee me no knees, vile bound! Nor prate to me  
Of parents! such my hatred that almost  
I could persuade myself to tear and eat  
Thy tangled flesh; such wrongs I have to avenge.  
He lives not who can save thee from the dogs."<sup>257</sup>

This is a praiseworthy and readable translation over which for some indefinable reason it is difficult to be enthusiastic.<sup>258</sup>

49. NORWATE

1864

The Iliad, or Achilles' Wrath at the Siege of Ilium. Reproduced in dramatic verse, by F. S. Norwate. London, Williams and Norwate, 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 XXII, 344-348 (402-411).

258 I believe Andrew Lang once said that it is "too respectable" though I cannot verify the quotation. Certainly it leaves one with the feeling that the "battles as perhaps they should be fought, "on the burning fields of Ilium."



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 faint for rhyme.... another will be forever foisting in his own proper stuff... 259

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 flictering to my mouth, and under me  
 My limbs are stiffened: sure some ill is nigh  
 To Priam's children. Ah, be such a tale  
 For from mine ear." 260

or

"But his dear father now he'll miss, and suffer  
 Sure many a hardship,--will I say nae." 261

This and numerous other turns of phrase suggest the

259 Preface, pp. v-vi.

260 MSH, 451-454.

261 MSH, 535, 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, pastor of the host,  
 He straight would blab; then haply  
 There would be a putting off of ransoming the corpse." 262

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

Most hateful was he,--chiefliest unto Achilles  
 And to Odusseus; for at them most chiefly  
 Used he to rail. Now clacking was he again,  
 And told out sharp reproaches 'gainst the king,  
 Prince Agamemnon; wherefore terrible spake  
 The Achaians 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

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262 XXIV, 653-655.

263 II, 220-225.

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,  
Whereof I might amidst my tears bethink me  
Unceasingly, by night as well as day."<sup>264</sup>

50. SIMCOX

1865

The Iliad, translated from the original Greek into English hexameters, by Edwin W. Simcox. London, Jackson, Galford and Polder, 1865, 483 pp., 83 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 green cloth. There are no notes, but the translator explains his aim in an irritating preface:--"A photographic view of the poem so far as the English language in this humble land can produce the result...The present translation shows the

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264 XXIV, 743-745.

English reader very nearly what Homer says. If anyone wishes to know how he says it, he must read the lofty sounding original."<sup>265</sup>

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.<sup>266</sup>

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 *enclaus* is accented; *Abroides* in v. 17 becomes *Atroides* in v. 18.<sup>267</sup>

<sup>265</sup> Preface, p. 1.

<sup>266</sup> Lord Derby and Professor Mackie are well known on the subject and a modern poet of equal vigor wrote recently "that pallid to power, the English accentual hexameter." (A. C. Campbell, "Homer and his Translators," London Mercury, XX (1930), 55.

<sup>267</sup> I, 17-18; 173.

Words are coined or altered to fit the metre, as, e.g. "cheeks livid and paly" (for pale).<sup>268</sup> On almost every page there are trifling errors, in grammar or fact such as singular pronouns with plural antecedents,<sup>269</sup> 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, Tudeus, Kullené, Olumpos, Murnidon.

One example of its monotony will suffice:--

"Wherefore do thou now place my splendid mail on thy  
 and, the war-loving Murnidons lead to the thick of  
 Since the dark cloud of the Trojan host has the ship-  
 And the Argive power is hemmed in by the shore of the  
 Having but little space of land whereon they may com-  
 For it seems the whole Trojan town has come forth in  
 For they behold not now the front of my glittering  
 Nearing them with its blaze; full soon they had fled  
 And each stream's bed been of carcasses full, if the  
 Had used so kindly; now by the four host is surrounded,

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<sup>268</sup> III, 35.

<sup>269</sup> III, 295-297.

For no more the spear, in the grasp of the brave

Dionodes

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 champaign whole, and, in battle vanquish Achaia."<sup>270</sup>

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 academeical audience"<sup>271</sup> but it is doubtful if his undertaking 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. The design of the cover

<sup>270</sup> XVI, 64-71.

<sup>271</sup> 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 sometimes 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 Agamemnon:--

"O Son of Atreus! what greed doth now thy race inspire?  
 Thy tents are full of copper bric-a-brac; to glut thy  
 heart's desire,  
 The fairest fair are still thy share; and when our  
 valour brings  
 A strong fort down, the price of all the prizes is  
 the fair's." 272

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 interpreted through words and phrases which suggest similar literature in our own language. Not least, lines as

Ill-favored wight was he, I saw, as all the world's best host," 273

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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 sometimes 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 Agamemnon:--

"O Son of Atreus! what greed doth now thy rage inspire?  
 Thy tents are full of copper brigs: to glut thy  
 heart's desire,  
 The fairest fair are still thy share; and when our  
 valour brings  
 A strong fort down, the price of all the prizes is  
 the King's." 272

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 interpreted through words and phrases which suggest similar literature in our own language. Not least lines as

Ill-favored wight was he, I say, of all the Greek host,<sup>273</sup>  
 "be host"

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272 II, 145-147.

273 II, 116.



or

"But hight the young Astynax by all tongues also in  
Troy,"<sup>274</sup>

do not succeed in conveying the Homeric atmosphere, and the triple rhyme as illustrated in the following, is excessive, jingling unpleasantly on the ear:--

"Thus saying, through the city gates the noble Hector goes,  
And godlike Paris by his side; with eager ardour glows  
The breast of each to lead the ranks, and man with man to  
close."<sup>275</sup>

52. HERSCHEL

1866

The Iliad of Homer, translated in English accentuated hexameters by Sir John F. W. Herschel... 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 problems of the hexameter which are of interest only to a poet, or the scholar

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274 VI, 102.

275 VII, 1-3.



stressing these 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 wail-  
 Seemed as if, toppling down from her height, her glory  
 departed,  
 Ilium 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 beared and en-  
 treated,  
 Calling, adjuring all by name who tried to restrain him; 279

53. WORSLEY & CONNINGTON

1868

The Iliad of Homer, translated into English  
 verse in the Spenserian stanza by P. S. Worsley  
 vol. 2, Books XIII-XXIV, by John Connington,  
 London, William Blackwood & Sons, 1865-1868.

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 action of each book by stanzas.

This second attempt in the Spenserian stanza is far more successful than Barter's of the previous decade.<sup>230</sup> 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  
 Help, and like lions roared in tooth and claw  
 The Aiantes marked, and Jaucer standing nigh,  
 But shouted all in vain to who he saw,  
 So dire a clang pealed up and shook the sky,  
 From shields and battered helms, with fair crests  
waving high,  
 And from the gates, for every bar was fast,  
 And loud the Lycians shouted to make the wall:  
 Therefore he sent the herald in fierce haste:  
 "Run now, divine Thobotes, 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 wall  
 Beat like a tempest; and great deeds of fear  
 Come with them as of old in their unaged career."<sup>231</sup>

The melody and the ease of Wordsley's verse may be tested in a passage which almost all translators find

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230 Item 41 in this list.

231 XII (pt. 11-12, p. 170-171).

difficult:--

So they, with high thoughts, on the bridge of war  
 Sat through the night, their watchfires blazing high.  
 As when the moon and every shining star  
 Beam 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  
 Doth fill--

Such in their multitude from Xanthus stream,  
 Betwixt the rolling river and the main,  
 In front of Troy the Trojan watchfires gleam,  
 Which the men kindle and all night sustain.  
 A thousand fire were burning on the plain,  
 And beside each sat fifty, in the shine  
 Of burning fire; and, champing the white grain  
 Of barley and spelt, the steeds in ordered line  
 Hard by their chariots stood, waiting the Dawn  
 Divine.<sup>332</sup>

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 of the insufficient ones do not offend our ears. For the purpose of preserving the effects of the varying the blemishes of rhyme, no metre in which our ear hears co-parison with the Spenserian.<sup>333</sup>

<sup>332</sup> VIII, 553-565 (s. l. 35-37, p. 217-218).

<sup>333</sup> Preface, p. 12.

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 faëry quality of the Odyssey than to the rugged grandeur of the Iliad. It is not surprising therefore that Forsley's earlier effort has had the greater success. 284

54. MERIVALE

1869

Hoer's Iliad in English rhymed verse by Charles Merivale, London, Strahan and Co., 1869, 2 vols. in 1, 20 ea.

The same. Reprinted, 1875-1876.

In its material aspects this edition is not pleasing. The paper without being strong is thick and spongy, so that the impress of the type projects on the verso of the page. 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 doubling. There are neither notes, nor introduction, but each book is prefaced by a brief argument, in which the names of the original text are subjoined to each topic. This is unusual in verse

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. An inclined inner rhyme tinkles like one of Gilbert's lyrics or a Kipling chantey, as 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 quiver hung;  
 Rattled his arrows as he swam to earth, the wrathful God!  
 Like night he came, and straightway sate from the ships  
 And dice was the dice of the silver string, as he drove  
 And first the beasts assailed he, the mule and murring  
 But soon at men in five bolt fierce shot, scattering to  
 And eye the prizes for burning blazed thick with corpses  
 Nine days went flying through the camp the artillery of  
 the Col. 225

Throughout the translation there are many odd uses of words such as calling Apollo's arrows five bolts and artillery, in the verses just quoted, and the most unfortunate turns of phrase, as in the following:

which also illustrates the generally monotonous effect of the whole.

He spake; the old man trembled, obey'd, and silent sat:  
 Then Peleides, like a lion would, forth bounded from the gate;  
 Nor went he uncompanion'd, but followed lie woman twain,  
 Aleimus and Automedon,  
 Whom after dead Patroclus none he most to love as fair:--  
 And those from car and waggon released they horse and  
 And Priam's herald brought they in and placed him on a  
 stool;  
 Then from the wheel-bound waggon the price of Hector's  
 head,  
 That ransom rich they took, but left  
 Two robes, and vest of dainty weft, wherewith to wrap  
 the dead,  
 And bear it home for burial: his handmaids then call'd  
 he,  
 To wash and oil the corpse apart, where Priam might not  
 see.

## 55. COLLINS

1860

The Iliad, by the Rev. W. Lucas Collins.  
 Philadelphia, J. P. Hippincott & Co. London,  
 W. Blackwood, 1860, 1867, 171 pp. (Ancient  
 Classics for English Readers).

The same. Reprinted 1860, 1867. \$1.50  
 (1/6).

Like others in the series this is a neat little pocket volume with paper and print of fine quality, strongly bound in brown cloth, but the title is printed without indication and should not be regarded as a translation of the



Iliad. It is rather a retelling of the story with occasional passages quoted from various translations, for each of which the authorship is indicated only by a single initial. The reader who is not familiar with the metres used would be at a loss to tell Derby from Dart, or Chapman from Cowper. More serious however is the total loss of the Homeric quality in this descriptive account of third-hand which is virtually a synopsis, with snippets of translations; such stuff as this:--

Achilles receives the heralds of the king  
 such as a well bred gentleman of fifty years ago  
 would have received the "friend" who carried a  
 hostile message from one with whom he had  
 a deadly quarrel a few hours before.<sup>227</sup>

or this:

Then, prompted still by the Goddess of  
 Wisdom, Ulysses harangues the assembled  
 troops. He points them of their plighted oath  
 of service to Agamemnon, of the oracles and  
 oracles of heaven, of the disgrace of returning  
 home from an unaccomplished quest. With the  
 art of a great orator, he sympathizes with their  
 late feelings--it is right, for he well indeed,  
 to waste so many of their lives in a war, but  
 from the wife and children; the bitterness of  
 all would be

"Long to remain, but best to die."<sup>228</sup>

These are some of the things which are said of this

227 p. 34.

228 p. 45.

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 foods and drugs honesty requires them to be so labeled. 1970

56. PRELIM

1970

The Iliad of Homer. Translated into English blank verse by William Collier Bryant. Boston, Hildes, Caswell and Company, 1970, 2 vols., 24 em.

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280 If I see, unhelpfully invited by the Rev. Mr. Collins it is perhaps owing partly to his position and partly to the status as being included "for I find, in the large body of general readers who have received no official education or special instruction... that there is an excellent sufficient for the general reader to do these great writers were, and they, they were; to give some corrected outline of the history and the general sense of their most striking passages...." (p. vii-iv).

It is a pity that the... protection from some... judicial or... the... of five... volume in the... for... the...

This first edition appeared in beautifully large type with wide margins, making a handsome page. The type is duplicated only in the de luxe edition of the complete Homer,<sup>200</sup> the later issues being much smaller.

57. The same. James T. Spoor and company, 1871.  
2 vols, 18 cm. Reprinted 1872, 1876, 1878, 1882,  
1897.

The second edition of which the plates seem to have been used for successive issues, had type which is fairly clear, though rather small. Many of the earlier editions in the '70's and '80's were on paper of a poor kind which has yellowed with age, 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 complete edition in print today is the following:

58. The Iliad of Homer. Translated into English by E. Vieuille. G. P. Putnam's Sons, New York, Newington, Millin Co., [1880], 2 vols. in 1, 18 cm. \$1.00.

The paper used is well printed, the opacity, and the margins are adequate. The volume is in good condition and no notes. The value is \$1.00.

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.

59. The Iliad of Homer; translated into blank verse by William Cullen Bryant. Abridged edition, with introduction, suggestions for study and pronouncing vocabulary of proper names, edited by Sarah E. Simons. Boston...Houghton, Mifflin Company, 1916, 362 pp., 18 cm. (The Riverside Literature Series, no. 243), \$1.00.

This edition designed for use in secondary schools, conforms to the entrance requirements of the College Board, 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 might prove satisfactory for public library use in connection with adult education classes for readers of limited ability. The paper is opaque, the print large, clear and unusually well ledged, the margins wide. There are no maps, but an appendix provides a pronouncing vocabulary of proper names for further study. The brief introduction is well done, and, with the glossing of the text, is well adapted to the

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 ... of 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 untroubled quality of Derby's version, with which it is naturally to be compared. But Bryant was more of a poet than his English predecessor and not only handles the blank verse more skillfully, but wherever the two are compared in parallel passages it is clear that his picture is the more vivid because of his greater use of concrete terms. When Derby says of Helen "For beauty such as this," Bryant returns "you're a sight of that one woman." This is an essential poetic quality and one to be commended to all translators. It is seen in the following passage:--

But when they marked  
 The approach of Helen, to each other thus  
 With winged words, but in low tones, they said:--  
 "Small blame is theirs, if both the Trojan knights  
 And brazen-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."<sup>291</sup>

Compare with this Derby's rendering,

Helen they saw, as to the tow'r she came;  
 and "'tis no marvel," one to other said,  
 "The valiant Trojans and the well-treav'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."<sup>292</sup>

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 with Kilton in this respect he does contrive many musical lines in the numbering of the stanzas by his grouping of the names, as:--

Ulysses led the Cephallenian men,  
 Who dwelt in Ithaca, or those who came  
 Was leafy Herakus, and those who came  
 From Cephallenia, and from Aegina  
 The country, and Sicyonius, and the isle  
 Of Salos, and Epidaurians and the all  
 The bordering lands.

. . .

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<sup>291</sup> *Ibid.*, 155-163 (155-163).

<sup>292</sup> *Ibid.* (163-163).

Those who possessed Argissa, those who held  
Gyrtoné, Orthé, and Heloné, 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.

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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, flew,  
 Homeward across the Thracian sea, which tossed  
 And reared with swollen billows as they went.<sup>294</sup>

And in the many nature similes which everywhere relieve the strain of war scenes. When compared with a more rugged version such as Hewlett's his relative weakness becomes apparent in that, like Dryden, his smoothly flowing lines do not suggest the thunder of battle. He speaks calmly of blood and dust and die, where Hewlett makes the reader see and hear it. But each translator gives some different aspect of this very varied scene and if Hewlett be not reproached for a faded sense of wrath and horror, Bryant may well be said to have perceived much of its beauty in a translation which is a remarkably free and un-  
 distortional, false notes and words that far.

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<sup>294</sup> ILLI, 113-114 (113-114).



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 overelaborate description.

So, high in hope, they sat the whole night though  
 In warlike lines, and many watch-fires blazed.  
 As when in heaven the stars look brightly forth  
 Round the clear-shining moon, while not a breeze  
 Stirs in the depths of air, and all the stars  
 Are seen, and gladness fills the shepherd's heart,  
 So many fires 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 warriors by each fire  
 Sat in its light. Their steeds beside the camp--  
 Champing their oats and white barley--stood,  
 And waited for the colder morn to rise.<sup>895</sup>

60. CALDELOUGH

1870

The Iliad of Homer, translated into English  
 verse by W. G. Caldebaugh. Philadelphia, J. B.  
 Lippincott & Co., 1870, 414 pp., \$1.00.

This is one of the many unimportant and undistinguished  
 blank verse translations of the Iliad. Apparently it was in-  
 tended for schools or other class students for it has no notes  
 or introductory matter, and the verses are not numbered,

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<sup>895</sup> VIII, ll. 565 (600-610). The simile is found in a  
 beautifully translated by the same author, "The Iliad, Vol. 1,  
 895" (1844), in his Complete Works (New York, 1844),  
 244.

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 Andronache's lament.<sup>296</sup>

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

Then Paris first his relative addressed:  
"Brother, I have detained thee, I perceive,  
And though I hastened, am behind my time."<sup>297</sup>

or this, which is prosy in spite of its regular beat.

But when the wise Ulysses rose to speak,  
He stood at first with eyes upon the ground,  
Nor did he wave his sceptre gracefully;  
But like an awkward person held it still--  
You would have also thought he was a fool;  
But when his mouth he opened, and he spoke  
In tones sonorous, with majestic voice,  
His words of eloquence like steel - "Alas for me!"  
Few orators with him could then have vied!  
Then we all knew that kind a man he was.<sup>298</sup>

Just as in rhythm the too regular accent lacks variety,

296. Iliad, VII-741. Cf. *op. cit.* p. 111.

297. VI, 518-519 (l. 117).

298. III, 113-124 (p. 31).

so also the pauses fall at such evenly spaced intervals that the verses fall apart, generally, in halves. This is seen in the famous speech of Glaucus:--

Thus Diomed spoke, and Glaucus thus replied:  
 "Why dost thou ask my race, oh, Diomed?  
 As leaves of trees, men flourish and decay:  
 Scattered by wintry winds, the foliage falls;  
 But summer comes, and woods again are green:  
 So leaves bud forth and die; so come and go  
 The fleeting generations of mankind."<sup>299</sup>

61. CORDERY

1870

The Iliad, translated by F. G. Cordery.  
 London, Livingston, 1870, 2 vols., 19 cm.

The same. Reprinted, 1871, 1886, 1890.

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 firm rather than any fault of its own, and this translation seems to have deserved a better fate. The old editions are satisfactory in form, with wide margins and clear, well lettered type on a good, opaque paper. The English verses are numbered but the notes refer to a Greek word or phrase which is not

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<sup>299</sup> VI, 147-152 (p. 31). Cf. *West's Iliad*, IV, 21. "As of the green leaves of a tree, so all the race of man: so like of the generations of men, so like cometh to be and to die, as leaves in time."

Greek line is given, an indication of meticulous accuracy which is uncommon among translators. The notes which are few in 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 combat scenes, in such speeches as my ransom hauls at Achilles:--

"Flee, if thy heart so prompt thee! not for me  
 Delay thy going; I will not thy stay.  
 Others are with me, who will render  
 Due honour, and of thee in arms requite.  
 But thou--oh! how wilt thou do me wrong!  
 Death, and destruction do I bargain for!  
 Thy strength, mine only victor--!"

or in Achilles reply, beginning:--

"Wine bibber! with the forehead of a hound,  
Faint hearted as a deer!"<sup>301</sup>

It is interesting to note that v. 209 "Death and destruction dog thee at the heels" is a direct quotation from Shakespeare,<sup>302</sup> but sufficiently close to the Greek: "For strife is ever dear to thee and wars and battles."<sup>303</sup>

Shakespearean too is the author's habit of closing his speeches decisively with a couplet. Leon Fector says

"For oh, now I be fathoms deep in clay,  
Or else I hear thy cries, or know thee torn away."<sup>304</sup>

we see him sliding from the stage.

This is not a memorable translation by a great poet. It has its awkward and commonplace lines, 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, 114 (104).

302 King Richard the Third, Act II, scene 1.

303 I, 177.

αἰεὶ γὰρ τοὶ ἔοισ τε φίλη πόλεμος τε μάχαι τε  
304 VI, 461-462 (571-572).

62. CAYLEY

1876

The Iliad, Homometrically translated by  
C. B. Cayley, London, Longmans & Co., 1876,  
413 pp., 32 cm. Reprinted 1877.

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 barriest, protectedst, friendly, horse (for horse), <sup>305</sup> misused Scotticisms such as ickle-hearted delians <sup>306</sup> for great-hearted. The epithets in general are quaint and not effective, e.g. collegiate delians, long-armed

305 I, 137; IIIV, 711; VII, 321; XVI, 111.

306 I, 123. "ickle-hearted" and "delians" are "The word used for 'evil' and 'del' is 'del' in the Scottis' proverb."

62. CAYLEY

1876

The Iliad, phonometrically translated by  
C. B. Cayley, London, Longmans & Co., 1876,  
413 pp., 82 ca. Reprinted 1877.

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.

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There are also many awkward forms of words, such as tarriest, protectedst, friendlik, mounture (for horse),<sup>305</sup>  
misused Scotticisms such as nickle-hearted chitians<sup>306</sup> for  
great-hearted. The epithets in general are quaint and  
not effective, e. g. collegial, chitians, low-d.

305 I, 127; IIIV, 72; VII, 110; XV, 11.

306 I, 128. "Nickle" is a Scottish word used in the sense of "low-d", "chitians" is a Scottish proverb.

Danaans, pied-plume-tossing Hector, brass-bass'neted  
Hector, strife-uncloyable Hector, consort-sly-rending  
of Hera. 307

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

"Luckless man, many griefs, perchance thy bosom have  
 enter'd." 308

or

He spoke, and they yfere hearthen'd and clove to  
 the precept. 309

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

Muse, of Pelidean Achilles sing the present ent  
 Ruinous, who brought down many thousand perils on Achaians,  
 And untimely banish'd many souls to the mansion of Hades  
 Of warriors puissant, their sailing for booty for honours and  
 All manner of prey-birds, therein Jove's will was accom-  
 plish'd  
 From that time forward, when first was taken the field  
 Atreides, king of hosts, the son of Peleus the illustrious. 310

The translation is not to be recommended for any purpose.

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307 VII, 308; 309; 310; VIII, 305; VIII, 7, 8.

308 XXIV, 516 (518).

309 VII, 375 (376).

310 I, 1-7.



63. LANG, LEAF and MYERS

1882

The Iliad of Homer, done into English prose by Andrew Lang... Walter Leaf... and Ernest Myers... London, Macmillan & Co., 1882, 512 pp. 311

The same... Reprinted 1888, 1891, 1911, 1892 (with corrections), 1893, 1895, 1897, 1898, 1900, 1901, 1904, 1906, 1907, 1909, 1911, 1912. Globe edition, 1914. Reprinted 1919, 1921, 1922, 1923, 1925, 1927, 1929. Reset 1930.

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, 1899) are worth buying because they contain the original notes, which are both scholarly and interesting. From the 1891 edition on these were omitted because much of the material was included in Leaf and Myers's Companion to the Iliad, intended to supplement the reading of the text. Many readers, however, are aware of this

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311 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:

64. The Iliad of Homer done into English prose... rev. ed. London, Macmillan and Co., Limited, 1930, 506 pp., 20 cr., Globe edition, 6/6; \$3.50; School edition, \$1.40.

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 1891, but the 1930 edition was reset in new type. The binding in the \$3.50 issue is strong green cloth. A cheaper issue intended for use as a college text, separated from the Globe edition and sold at \$1.40 is bound in tan cloth with white lettering.

65. The Iliad by Homer, with introduction by Lord Dunsford... translation by Lang, Leaf and Myers. New York, The Macmillan Company, Inc., 1913, 191 cr. (The Modern Students' Series) \$1.50.

This is a much cheaper edition but should be used at the price for the average library. The price is about

though not large, the paper and margins fair, though the inner margin will not permit rebinding. The introduction and a few notes, by Professor Pound 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. 312

66. The Iliad of Homer... by Andrew Lang, Walter Leaf, Ernest Myers. New York, The Modern Library [1929], 464 pp., 17 cm. (The Modern Library of the World's Best Books), \$0.95.

Like other titles in the series, this one is fair in paper and print, though the registering is not always perfect. The margins are too narrow for a plastic cover 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,

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312 Information obtained from the Iliad No. 1 depository in Atlanta, December, 1950. The new form was examined.

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, 1893. The division of labor among the three translators gave Books I-IX to Leaf, X-XVI to Lang and XVII-XXIV to Myers, 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 Sarpdon's speech to Glaucus (Lang's translation):--

"Ah, friend, if once I escaped from this battle we were forever to be a class and immortal, neither would I fight now in the foremost ranks, nor would I urge thee to do so. I should live in peace; but now--for surely we should have been slain on every side had we not, and I am not a man who can avoid--to war now I am fain, and I am fain to give glory to my friends."

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 archaistic. 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 these too could have been eliminated with further revision. Such lines as: "Now of the more part had impetuous Ares unstung the knees,"<sup>314</sup> is perhaps Greekish rather than English, but apparently many translators have shied at this line. Bryant's "The senseless Mars already had laid lifeless most of these," and Butler's "The greater part of them had Mars laid low," are neither of them so close to the characteristic Greek phrase, though both are acceptable paraphrases of the meaning. Chapman gives it an odd twist by saying "Now Mars a number of their knees hath strengthless left."

But it would be ungracious to pick flaws of detail in a translation so generally of this kind. The plain and unadorned language of this conveys as no previous translation

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314 XXIV, 1.3 (p. 455).

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 is the simile which comes  
 as a surprise from the vengeful Achilles:--

"Therefore weepest thou, Patroclus, like a  
 fond little maid, that runs by her mother's side,  
 praying her mother to take her up, snatching at  
 her gown, and kindling her as she walks, and  
 tearfully looks at her till her mother takes  
 her up?--like her, Patroclus, dost thou softly  
 weep." 316

The exactness, the speed and the Biblical quality  
 of the prose could be shown from any page, but one more  
 quotation will serve: Hector's triumphant stopping of  
 the gates:--

Double gates and tall, and the brass bars held  
 there within, and one had broken all the  
 came, and stood hard by, and might pluck him all  
 and so on. Then in the middle, a high wall  
 apart, that his case might be no strength. And  
 he had both the hinges, and the stone wall  
 by reason of its weight, and the wall  
 around, and the wall was high, and the wall  
 this way and that. Hector's

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315 Iliad, VII-11 (p. 111).

316 Iliad, VII-11 (p. 111).

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 overleap the wall, and they obeyed his summons, and speedily some overleaped 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.<sup>317</sup>

67. WAY

1886

The Iliad of Homer done into English verse, by Arthur S. Way. London, S. Low, 1886, 2 vols., 22 cm.

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

These late editions<sup>318</sup> 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

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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 ever recurring rhyme.

The rendering is remarkably close in that it seems to omit nothing, and often reproduces even the arrangement of phrases 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 thee all was laid of the clear of  
 Iris, the white." 10

or when Hector says:--

"But he may also have your cover, the cart by  
 sea" face veil,  
 Or even I have thy shield, and I have on my  
 mantle tale." 11

The first phrase translated is exact words, the second is unnecessary, repetitive and moreover untranslatable in its suggestion.

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519 LXIV, 115.

520 VI, 434-435.



The translation though vigorous and spirited has a Germanic or Norse flavor that is likewise far from conveying to the reader the impression of Homer. Such phrases as the "council of Gollfoll," "the thralldom," the "folk-mote-stead"<sup>321</sup> 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. Thus is continually "the cloud-rack-sweeper," Hephæstus "the craft-renewer" and "the twin-night-armed," Artemis "arrow-triumphant" while the war of the battle zone is "heavenward-soaring."<sup>322</sup> A suggestion of the old verse of the west is also conveyed by the use of alliteration:--

"Onward and onward we chased their host  
 Slaying the men, and spoiling the land  
 Till over Cupration's land  
 Till to Olympus' peak and Olympus' peak  
 wide-spread,  
 the  
 lead,  
 the  
 flowed  
 to the sea."<sup>323</sup>

The last two lines suggest the simile in the Iliad of some of Professor May's verses may be read, or a complete list

<sup>321</sup> II, 100, 101.

<sup>322</sup> I, 317; 324-328; I, 10; III, 10.

<sup>323</sup> II, 100-101.

the following:--

Even as when the surge of the scathing sea falls dashed  
 In a leaping-leap-stroke with the roar of the rollers  
 Thunder crashing-- 334

which may crush, but lacks the roll and thunder of Homer's  
 line:

αἰγιαλῷ μεγάλῳ βρέμεται, σμαργεῖ δέ τε κόντος

In spite of his long line and its weight of com-  
 pounds the author achieves an end by skillful arrangement  
 of the pauses and by the use of tense words at emphatic  
 points, e.g.:--

Durst were the hinges runder, the stone with his  
 well inward, the water to red level, and against  
 availed not the base, and the lights shivered to  
 right and to left. 335

and he is at his best in brief battle scenes or in  
 passages of invective. A fine example is his attack on  
 Hector's heralds:--

But Hector looked down on him, and he spoke  
 "False heralds! I have with me a spear, a shield -  
 Would'st thou hast never seen a spear, a shield -  
 I'll show thee a spear, a shield!"

\* \* \*

334 II, 24-27.

335 II, 28-31.

"Ha, but the Trojans be do n'trodden cravens, or  
 long ago  
 A carment of stone hadst thou donned for the  
 evils thy lust hath done." 1826

The translation is indeed fine 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. FURVES

1891

The Iliad of Homer, translated into English  
 prose, by John FURVES...edited, with an intro-  
 duction by Evelyn Abbott. London, Percival  
 and Co., 1891, 411 pp., 28s. 6d., s.e. 12/.

This edition limited to seventy-five copies, on  
 handmade paper is worth seeing either for personal or  
 library use. The type is beautiful to the eye, with clear,  
 large type, and wide margins. The lines are not numbered  
 and there are no notes but the Introduction (pp. 1-1vi)  
 contains an analysis of the work of the epic poet by  
 book. The translation was first published in 1877, based  
 upon the La Roche text of 1812, but has been revised  
 after the author's death. The text is in two volumes.

publisher went out of business soon after, may account for the failure to reprint an excellent translation.

The prose is simple, direct and swift, in style half way between the poetic archaisms of Lang, Leaf and Myers and the prosaic matter-of-factness of Butler;

e.g.:--

So prayed he and Phoebus Apollo heard. And he came down Olympus' tops 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 ships, and drew a shaft, and terrible was the twang of the silver bow. And first he turned him to the mules and the nimble dogs, but next upon the men he loosed sharp shafts: the first, and the fiercest of the dead burned thick. 327

At times the author seems willfully to have chosen complicated words where simple ones would have been better, words like mishandlewark, coruscant, prognosticate, as in the lines:--

"...and the... covered depth cover  
no before I know of thy coming... the island" (at. "Homer"  
(for "civility"),

or "Achilles... bearing in... like the... secret..."  
(Homer said "like the bright..."),

327 I, 44-51 (p. 1).

328 VI, 404-405; III, 400; VI, 400.

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 morning, and the night of  
day was increasing, so long the spears of either  
army went home and the people fell: but when the  
sun bestrode midheaven, the Father stretched on  
high his golden scales, and laid in them two fates  
of destroying death, one for the horse-curbing  
Trojans, and one for the bronzen-coated Achaeans;  
and he took the scales by the middle and let them  
hang; and the happy day of the Achaean's sank. 333

This has the inevitability of Homer and the music  
of English prose as well. It uses long o's and i's wherever  
possible, e. g. "bronzen-coated" instead of the  
familiar "mail-clad." The translation is eminently read-  
able and deserves reprinting.

69. WILSON

1891

The Iliad of Homer, and all like English  
prose for the use of those who cannot read the  
original, by Samuel Butler...London, Longmans  
Green, and Co., 1899, 411 pp., 12s.

Revised. Reprinted 1911, 1912 (1st ed.  
2 (2d.)); 1914; (3rd ed. 1917); 1921 (4th ed.  
3 (4th ed.)); 1923. . . .

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300 WEST, 62-77.

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 running 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 hardly at all from the modes of speech current in the translator's own times, in so much as nothing is possible for long, which affects any other dialect than that of the age in which it is written.<sup>330</sup>

"Prose differs from verse," he continues, "as sitting from speaking and dancing from walking," from which it follows that the imitation of epithet and title which is not unpleasant to the ear in verse, becomes unnatural and unpleasing in prose. In pursuance of this theory the translator frequently omits these epithets and variations, losing thereby so often of the poetic quality. In other details he follows his own plan, and is not without merit.

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<sup>330</sup> Preface, p. v.

than Lang, Leaf and Myers or Professor Murray 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 refrained 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 eighth book when the Trojans set beside their glowing altars a libation duly for the dead, the ninth book opens dramatically with the terror which has fallen upon the Achaeans.

Thus did the Trojans wail. Not Danae,  
comrade of bloodstained Aeneas, had  
hold of the Achaeans and their princesses  
all of them in despair. 331

This matter of fact phrase "in despair" conveys the thrill of answering Poseidon's challenge. "in despair" is a tragic word but "in despair" is such a phrase as housewives use when spread a net for mice, or any other means

unattainable after patient effort. Compare with this same statement, Lang, Leaf and Myers' which closely expresses Homer's exact words and quickens your pulse with dread of what is coming.

Thus kept the Trojans watch; but the Achaeans were holden of heaven-sent panic, handmaid of palsyng 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" fiction in the sense in which Arnold applied that word to Dr. Newton'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 which verbal accuracy imposes upon Lang, Leaf and Myers or Professor Murray.)

In such passages as the following this clarity is apparent:--

And now no man could have seen light of the fight if it had not been for the... it scatheless and unbound, with... leading him by the hand, and... the story of... and... side face downwards upon the earth.



Compare with this Professor A. T. Murray's involved statement, which closely follows that of Lang, Leaf and Myers:

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

In the quarrel 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 at the lower levels of feeling.

There is finally a certain artificial directness about Butler's translation, the simplicity of narrative which all folk tales share and which characterizes the work of it especially suitable for a certain kind of student. It is for those who claim to understand the story, and who do not know such of things as this to be a work of art.

others of limited reading ability for whom any unused turn of phrase is a stumbling block to understanding. To all of these and to every "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 Homeric--is well shown in the following:--

Floet Iris heard him praying and started off to fetch the winds. They were holding his fast in the house of boisterous Zephyrus when Iris came running up to the stone threshold of the house and stood there, but as soon as they set eyes on her they all came towards her and each of them called her to him, but Iris would not sit down. "I cannot stay," she said, "I must go back to the stream of Oceanus and the land of the Ethiopians who are offering sacrifices to him outside, and I shall have my share; but I shall pray that Eurus and shrill Zephyrus will come to him, and he will then goody officiously; he would have you blow upon the pyre of Patroclus for whom all the goddesses are lamenting!"

With this she left them, and the winds rose with a cry that rent the air and swept the clouds before them. They blew on and on until they came to the sea, and the waves rose high under them, but when they reached the shore they fell away as you till the mighty flames were kindled and at that they blew. . . .

70. BLAKENEY

1905-1913

The Iliad, translated into English prose by E. V. Rieu, London, G. Bell and Sons, 1905-1913.

12 vols., 19 cm. (Bell's Classical Translations), 1/2 each.

2 vols., 19 cm. (Bohn's Classical Library), 6/ each.

The twelve parts which appeared separately, with consecutive paging, when bound together, make 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 series is generally rough and the ink uneven, though the same plates were used. The lines are numbered and the notes, which are interpretive as well as textual, are cramped at the foot of the page.

The translation is an accurate one and not unpoetic, easily read because of its smooth structure and style, but written in prose of no special distinction. Its archaic expressions are more numerous and more of a half-sense than those of Lang, Leitch and others, perhaps because, aside from these obsolete words, the style of the poem is modern. The writer has a sense of the grandeur of the speech but his special difficulties are the "Iliad" and "as unwashed, I mist, I, the, the, the, the." —

when Menelaos upbraids the Achaean troops:--

"Alas, vain boasters 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."<sup>334</sup>

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 $\frac{1}{2}$  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 adequate. 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 Germanic languages, that of the Nibelungenlied and Gudrun, in the belief that it best expresses the narrative flow, regularity and simplicity of the hexameter."<sup>35</sup>

The length of the line varies from five to six feet and in spite of the couplet rhyme, the effect is rough because of this variation and the irregular fall of accents. There are many illustrations of this irregularity:--

Yet no one thus befriended him, who's a lone with-

By standing there before him; but both <sup>1007</sup> ~~1008~~ ~~1009~~,  
 Hi told and his name with his sword, ~~1010~~ ~~1011~~ ~~1012~~,  
 As clear as day, his name: ~~1013~~ ~~1014~~ ~~1015~~.

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335 Preface, pp. unnumbered.

336 VI, 18-19.

or

Him Hektor called Skamandrios, but the others called  
 Astyanax, for Hektor alone fenced Ilium.  
 But he looked on the infant and smiled and silence  
 And Andromache beside him was standing, while she  
 kept;  
 wept. 337

For all its unevenness 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. 338

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 pre-  
 tentious phrase like fosse profound when he meant deep  
 ditch:--

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

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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 over it rolled,  
Mary a stone gigantic to guard the fosse 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, e.g. 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 mangled while Achilles went on to slay Demoleon:--

Thus spoke he in his boasting; but darkness veiled  
his eyes,  
and the Trojan horses mangled his body prone;  
With tires did the forepost. But he Demoleon  
a strong defence in battle, Ateng's valiant son,  
struck strongly on the temple. 340

A poet whose English requires so much interpretation as this, should write in verse.

72. LEWIS

1911

The Iliad of Homer, translated into English blank  
verse, by William Lewis. New York, The  
Scribner and Taylor company, 1911, 400 pp., 12 c.

The same. Reprinted 1911, n.p.

339 XXIV, 339-716.

340 IX, 339-336.

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 each book.

The translation, based on the text of Pentz [1868?], is also by acknowledgment indebted to the prose version of Buckley and the verse of Bryant. Its resemblance to the latter is immediately noticeable and it ranks with Derby's and Bryant's as one of the three fairly successful blank verse translations. That 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 and well established organization to market its books, and it appeared in a generation when prose translations were preferred to blank verse.

In direct narration or description the verse is simple, readable and not lacking in dignity or grandeur, as e.g. at Victor's death:--

He spake, and fell; the loud wail's blast  
 The brazen javelin, plung'd in his breast,  
 And striped from off the shoulder of the dead  
 The royal mail; while other voices rose  
 Cauterizing round, and wail'd in vain.



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 drave 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 glebe lay  
 Behind them, and though wrought of gold it seemed <sup>dark</sup>  
 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

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341 XXII, 367-374 (p. 699-700).

342 XVIII 541-549 (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.

73. ILIAS

1924-1925

The Iliad, with an English translation, by A. T. Murray...London, W. Heinemann; New York, G. P. Putnam's sons, 1924-1925, 2 vols., 16<sup>1</sup>/<sub>2</sub> cm.

The same. Reprinted 1929-1929 (The Loeb Classical Library) \$5.00, £1.0.0.

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.<sup>344</sup> 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, once it to the reader the

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<sup>344</sup> Cf. series vol. I, p. 117.

perhaps forgotten his Greek and enjoys having the text as a reminder.

The English translation differs so slightly from that of Lang, Leaf, 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 moaning spake to her Achilles swift of foot."<sup>545</sup>

It is difficult however to find glowing faults or very positive virtues in this version, which arouses in the reader neither enthusiasm nor positive dislike. Compared passage for passage, it is neither more accurate than Lang, Leaf, and Myers, nor more poetic, nor more nor less archaic. It does not flow any more freely. It has often the same sort of "Bible" quality.

brief section for comparison, Sarpidon's speech to Glaucus:--

"Ah, friend, if once escaped from this battle we were forever to be ageless and immortal, neither should I send thee into battle there can win glory; but now--for in any case fates of death beset us, fates past counting, which no mortal may escape or avoid--now let us go forward, 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 force of Homer, which can perhaps only be suggested by the emotional intensity of poetry. In Achilles' taunting words to Agamemnon, for instance, Lane, Leaf and Myers, and Luce and both begin, "Ah, no," which may be an echo of the rendering of Homer's ὦ μοι, but certainly does not suggest breathless pathos in English speech.

"If we, then clothed in shamelessness, show of crafty mind, how shall any man of like opinions hearken to thy bidding with a heart that wishes to go on a journey or to fight a man with weapons?"

or continue:--

"How heavy with sin, how full of guilt of a god hath the heart of Agamemnon, since 't is thou hadst the chance to go with the dead with thyself, or to go with the living with the child of the loins." 347

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346 Iliad, 11. 141-147. Cf. Sarpidon's speech to Glaucus, Iliad 11. 141-147. Myers' transl. Iliad, 11. 141.

347 I, 141-147; 11. 141-147.

Compare with these Hewlett's words in the same passages which sound as if they were spat out of clenched teeth, by a man bristling with rage:--

"Blazoned in shamelessness, thou rogue in rain,  
How may a Greek lead thee with any zest  
Either to march on wars with heart thy war?"

\* \* \* \*

"Drunken and do-faced! hearted like a steer,  
Who never yet didst dare war for the war  
Among thy folk, nor yet lay ambushade  
With the chiefs of Hellas--thou wert death to them!"<sup>318</sup>

Readers who prefer a translation in modern English prose will choose Butler in preference to Hewlett as interpreter. Those who like Greek better with an archaic and poetic flavor will be as well satisfied with Lamb, Loeb, and Agass's version. To even the most learned who knows even a little Greek, there is no need to go beyond the

έντεῦθεν ἐξελαύνει παρασάγγας τρεῖς

of Hewlett, and for all who wish to read the Homeric words along with the Greek text, the accuracy of this translation is the nearest reproduction of the original in English prose, and the presence of the Greek text is a valuable addition.

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<sup>318</sup> Phil., Hewlett, p. 1; 4.

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 gradually comes back to mind or is recalled anew, 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 few 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 any less expensive editions.

## THE ILLIAD

Partial and Abridged Translations<sup>349</sup>

74. HALL 1591

Ten Books of Homer's Illiads, translated out of French by J. H. Hall, London, Ralph Manwaring, 1591, 128 pp., 18 cm.

75. The same. Reproduced by photostat from the original in the Bancroft Library, San Geronimo, California, 1956.

This rare edition is interesting primarily because it was the first published attempt at an English rendering of Homer. The volume is plastic in appearance, with engraved title page, head and tail pieces for each book and decorative initial capitals. The verses are not numbered and there are no lines, but in the "Epistle Dedicatorie" addressed to Lord Cecil the author, who was Arthur Hall, Esq. of Chesham, mentions his success and

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<sup>349</sup> Excluded in this study because of the very poor quality of the translation and the fact that it is a partial translation because of being only a translation of the first book.

<sup>350</sup> Original in the Bancroft Library, San Geronimo, California, 1956.

method. He was encouraged to go forward with the work (begun twenty years earlier) by Roger Ascham "a verie good Grecian and a familiar acquaintance of Homer." His frankness disarms criticism, when he says--

I have my wares at second hand, as by thence out of Greece, because I am not able to travaile so farre for them, not understanding the language... I have with a most contented mind made holidaye... Well, but case they do dislike, what is here? 351

The French version, which he does not name, is that of Hugues Salel, of which Professor Lathrop writes:-- "Salel's version is clean and creeping, but Hall's version bolsters it up and vulgarizes it by the effort to give concrete vivacity to the diction." 352

Vivacity the translation certainly has and a ready quality, as well as considerable speed in spite of its long sentences. The colloquial tone is well effective in such scenes as the quarrels between Homer and Athena, but even in Homer the diction is rather more than impressive:--

In this the Col. did well (I think) "I can not shift, but thy suspicion shall wound me more than death." Subsequent to (I think) the first of these lines, I have,

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351. Preface p. viii.

352. Notes on the Text, p. 100. Notes on the Text, p. 100.



I so much more in spite of you do still contrarie  
 We rather for your kicking thus. If I unto them's  
 Have promised any thing at all, sit so my pleasure  
 And you it knowe, why should not you agree as well  
 So sit you downe, and talk no more so frowne and  
 Least moved I, with both my sisters I give you hang-  
 and in such sort as no God here can save you from  
 claws." 1053

Such language as this in the mouth of Andronicho to ever  
 is a travesty of Homer:--

"What, shall I to my parents bring, or then to seek  
 And, oh, I will bring all dead; and I will bring  
 griefe." 1054

Frequently the French influence is seen in the words used:--

They next and well refreshed thus, be pleased to see  
 and there with all the same kind of words and  
 to be." 1055

and there are many similar details of French habits a  
 translation the word is of course a mistake, in con-  
 sideration of the chapter.

76. J. J. J.

21

Leaves of the book of the ...  
 Index of ...

1053 I, 110-111 (p. 11).

1054 VI, 11 (p. 111).

1055 I, 110-111 (p. 11).

the Greek in judgment of his best Commentaries by George Chapman, Gent. printed by John Windt, and is to be sold at the sign of the Crosse Pages ne re Paul's Church, 1598, 135 pp., 17 c.,.

This, Chapman's "first assage of Poesies Greeke Nectar" is a small quarto clearly printed in italics and dedicated to the Earl of Essex.<sup>556</sup> 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<sup>557</sup> is another small quarto with unnumbered pages, printed in the same year (1598) under the title: Ac illas elias out of the eighth Book of Homers Iliades. This pamphlet, which is very rare, is interesting chiefly for its additional preface addressed "to the Undersharper," which begins "You are not evrybodie," and goes on in bold defence of his method and in such defiance of his critics that one might well hesitate to join their ranks. At the end his scorn may be scorned: --

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<sup>556</sup> See also the Commentaries of Chapman; these were originally bound with the Iliades. The Iliades was printed in the British Museum (1793), 2.50.

<sup>557</sup> See also the Iliades of Chapman.

the frontless detractions of some stupid ignorants that, no more knowing me than their own beastly ends, and I ever (to my knowledge) blast from their sight, whisper behind me--villify me of my translations, out of the French affirming them ... For my other fresh fry, let the fly in their foolish galls; nothing so much weighed as the barking of propies or foisting hounds: too vile to think of our sacred Honor, or set their profane feet within their lives' length of his threshold.

Then continuing in defence of his letter:--

For talk our quidnuncs? Italian too of what proportion soever their attractive lips affect; unlesse it be in those couplets; into which I have hastily translated his shield, they shall never do Honor so much right, in my odes, canons, carsonets, or with whatsoever Justian Epica he may shall entitle their measure.

This brief specimen of translation was in decasyllabic couplets, to which Chapman returned for his Agasur, but the remainder of the Iliad was finished in the fourteen syllabled line in which the ever Poet appeared.

77. CHAPMAN

[1616]

Notes Prince of Iocks: A volume according to the book in which the Iliad by Geo. Chapman, London, [1609 or 1610], 112 pp., 12 s.

This volume like its predecessor is closely dated

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350 The last page is numbered 113 in the original and its collation is accordingly 113. It is in the Huntington Library, which has a copy of the original.

in italics, not very well leaded, but it boasts wider margins and is more elaborately ornamented than the earlier editions, with armorial head and tail pieces, initial letters, etc. The title page by William Vole, 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 (1598, 1610). Chapman's next publication was the completed Iliad in the folio of 1611 (?) which reproduced the title page of the 1610 issue with slight verbal changes, and it is the text of this edition<sup>389</sup> which is the basis for the modern reprints.

78. DRUIDEN

1700

"The First Book of Homer's Iliad" in Fables Ancient and Modern, translated into verse... by Mr. Du Ryer. London, printed for Jacob Tonson, 1700, pp. 193-213.

79. "The First Part of the Iliad" in The Poetical Works of John Taylor. London, 1711 and 1712, pp. 1, 5, 11-12.

Like almost all of Taylor's verses, his lines from the Iliad move with a fine rhythmic grace. His translation

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<sup>389</sup> Item 10 in this list.

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 Hector's suggestion that Andromache will embroider the sad tale of Troy on a foreign loom is unnatural and nowhere suggested in Homer.<sup>360</sup>

"I see, I see thee in that fatal hour,  
 Subjected to the victor's cruel power;  
 Led hence a slave to some insulting sword,  
 Forlorn, and trodding out a foreign loom;  
 A spectacle in Argos, at the loom,  
 Gracing with Trojan stitches a Grecian loom."<sup>361</sup>

In the first book Duden frequently echoes Chapman's words as can easily be seen by comparing phrases taken from the opening lines of both:--

Achilles' baneful wrath resound'd o' boldness (Chapman)  
 The wrath of Peleus' son, O Muse, resound (Duden)

Their limbs to dogs and vultures gave (Chapman)  
 Their limbs a prey to dogs and vultures made (Duden)

Retwixt Attilas, King of Hun, and Iliad's gallant son. (Chapman)

Retwixt Attilas great, and Hector's gallant son. (Duden)

<sup>360</sup> It is interesting to note that Chapman's original (III, 115) but the original of Chapman's original is not there. She was called by the name of Troy and the original of her long-rotted sisters--Iliad in the original of the original she was considered as the original of the original.

<sup>361</sup> VI, 484 (11-12).

In wrathful speeches Dryden's habit of descriptive commentary rather than direct epithet deprives the words of half their emphasis, e.g.--

"Tongue-valiant hero, vaunter of thy might  
In threats the forelost, but the last in fight."

lacks all the bitter force of Homer's

"Wine-bibber dog-face, deer heart &."<sup>362</sup>

Even Pope is better here, with his

"O Monster! mix'd of insolence and fear,  
Thou dost in forehead, but in heart a deer."

Nor is Dryden above vulgarizing his author in touches which are entirely off key. Homer says that Jove too went to his rest and sweet sleep came upon him, and Juno lay beside him; but Dryden pictures him the worse for drink:--

...The thundering God  
E'en he withdrew to Rest, and laid his Head;  
His swiftness Head to needful Sleep he laid;  
and Juno lay undecked by his side."

So also when the Achaeans sought to appease the anger of Apollo with libations and song, when Achilles was mad, Dryden will have the smoking, doted old man under a tree and unroble:--

362 I, 115 (Lycian p. 140, 141, 142).

363 I, 115-117 (p. 141).

Holy Debauch! Till Day to Night they bring,  
 With Nyans and Fauns to the Bowyer King.  
 At Sun-set to their Ships they make return,  
 And snore secure on Decks, till rosy Dawn. 364

as he will thrust in a punning anachronism, as when  
 Thetis advises Achilles to abstain from fight--

"For yesterday the Court of Heav'n with Jove,  
 Remov'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.

80. FLETCHER

1843

Translations of Two Passages of the *Iliad*.  
 London, Printed by W. P. G. S. P. G. S., 1843,  
 15 pp., 26s. 6d.

This little pamphlet, privately printed by the author,

364 I, 475-476 (l. 10).

365 I, 483 (p. 171).

366 Preface to his *Iliad* (1699 ed.), p. xviii.

367 Preface to the *Iliad*, pp. unnumbered; or in  
 W. P. G. S., ed., Essays of John Dryden, 1796,  
 II, 251.

E. C. Hawtrey, 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 "Helen on The Walls of Troy" (III, 234-244), and "The Parting of Hector and Andromache" (VI, 394-502), 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 rest I behold of the dark-eyed sons of  
 Known to me well are the faces of all: their names  
 I remember."

They are included here only for their chronological interest as the earliest known specimen in reproducing the classical Homeric measure.

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368 English Translations of the Iliad, by E. C. Hawtrey, London, 1887.

369 And because for the next thirty years, during the heated controversy of the "Iliad" in English, many could not get the sense of the original, I have added a few lines of the original to be translated. The original is given in the margin while the English is given in the text.



81. ARNOLD

1861

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

1861

[Extracts from The Iliad, in Translations  
by Lord Lyttelton and the Rev. Mr. G. G.  
Gladstone. London, Bernard Quaritch, 1861,  
pp. 78-146.

This small volume privately printed in a limited edition "in an ornate duplicate binding" seems to be the only published collection of the author's Homeric translations, although from his various writings on the Homeric question which include lectures, dialogues, and his versions as well as his opinions were often collected by contemporaries.

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379 I have not traced any other edition of these Works, nor his own in the title.

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 Boast of Achilles," or "The Speech of Menelaus,"<sup>371</sup> with the Greek text on the opposite page.

The translations which are not specially notable in an age when every school-boy gentleman seems to have tried his hand at Homer, are in metres of various lengths, the lines rhyming generally in pairs or alternately. Occasionally in the same passage the scheme varies as in the following, which in its final couplets suggests Scott's Marion rather than the Iliad.

"As when the billow rolls its crest  
 With slow and sullen roar  
 Beneath the keen north-western blast  
 Against the sounding shore:  
 First the sea lifts up its crest,  
 Then hurls upon the beach,  
 Or with proud and rattling onset,  
 Where headlands buckled round,  
 It is like a plumed and shining steed,  
 Its silver foam afar;

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371 The list of references is as follows: Iliad, I, 1-10; II, 1-10; IV, 481-483; IX, 577-580; XII, 1-10; XIII, 1-10; XIV, 1-10; XV, 1-10; XVI, 1-10; XVII, 1-10; XVIII, 1-10; XIX, 1-10; XX, 1-10; XXI, 1-10; XXII, 1-10; Odyssey, XVII, 1-10.

So, stern and thick, the Danaan kings  
 and soldiers marched to war.  
 Each leader gave his men the word,  
 Each warrior deep in silence heard;  
 So mute they marched, thou could'st not hear,  
 They were a mass of speaking men;  
 And as they strode, in martial might,  
 Their flickering arms shot back the light. 372

83. GREEN

1884

The Iliad of Homer with a verse translation  
 by W. G. Green, Volume I, Books 1-12. London,  
 Longmans and Co., 1884, 537 pp., 19 1/2 cm. 373

Until the appearance of the "Loeb Classical Library"  
 forty 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, text criticism, or any  
 indication of the source of the Greek text. The Greek  
 verses are numbered but the English are not.

373 IV, 311-313 (p. 73).

373 The book is a translation of the Iliad...  
Similar to Vol. I's Iliad...  
 A translation of Iliad...  
 introduction, and notes...  
 parallels and... the...  
 and other... 373

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<sup>374</sup>  
The pearly tear down fall.

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374 III, 142. "And aye she let the tear doon fa'  
For Jock o' Hazeldean."

84. CALVERLEY

1901

The Iliad, Books I-II, in the Complete Works of Charles Stuart Calverley. London, George Bell and Sons, 1901, pp. 159-217.

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 gat him down,  
 Wrath in his soul; upon his shoulder hung,  
 The bow, and quiver 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.<sup>375</sup>

There are occasional awkward combinations of consonants,  
 such as

So all else--gods and charioted chiefs--  
 Slept the night through.<sup>376</sup>

375 I, 43-52 (55-65).

376 II, 1-2.

nor is the attempt to reproduce Homer's πολυφλοῖσβοιο  
θαλάσσης in English vowels a happy one:--

The noise was as the noise of boisterous seas,  
That break on some broad beach, and ocean howls.<sup>377</sup>

The specimen translated in hexameters is, like most of  
the attempts in this measure, monotonous and in no  
particular noteworthy:--

Sing, O 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 chos'n of heaven, Achilles.<sup>378</sup>

## 85. CUMMINGS

1910

The Iliad of Homer, translated into English  
hexameter verse by Prentiss Cummings, an abridg-  
ment which includes all the main story and the  
most celebrated passages...Boston, Little Brown  
and Company, 1910. 2 vols., 20 cm., \$1.10.

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."<sup>379</sup> 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.<sup>380</sup> This third poet, e.g. had a sense of humor, was fond of anecdotes, interested in women. His

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379 Preface, p. v.

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."<sup>381</sup>

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, O 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,--

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381 Introduction, p. xx.



Take up the song where first that great twain parted  
 Even Atreides, of heroes the lord, and Achilles, the <sup>in quarrel,</sup>  
 godlike.<sup>382</sup>

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  
 All of them, saving the chiefs who had heard his words <sup>with a longing,</sup>  
 Wild as Icarian Seas by cross-winds swept in a tempest, <sup>in council.</sup>  
 So their longing was wild, but strong as the billows of <sup>ocean.</sup>  
 Yet, as when west winds steadily blow o'er a ripening <sup>grainfield,</sup>  
 Rushing with furious blast, and the ears bend one way <sup>before it,</sup>  
 So to one purpose the people were bent, raised a shout <sup>of approval,</sup>  
 Then made a dash for the ships; and the dust flew under <sup>their footsteps.</sup><sup>383</sup>

This translation, designed largely, if not entirely, for the general reader is not likely to hold his attention. Half the introduction <sup>384</sup> deals with the problems and

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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

"Priam and Achilles," in Ibant Obscuri: an Experiment in the Classical Hexameter. Oxford, The Clarendon Press, 1916, pp. 140-158.

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.<sup>385</sup>

## 87. MARVIN AND STAWELL

1920

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. n.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

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,"<sup>386</sup> the diction is neither childish nor oversimplified. The story has been cut with definite purpose and the omissions indicated with scholarly accuracy.<sup>387</sup> The authors share the opinion of many scholars

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<sup>386</sup> Appendix, p. 213.

<sup>387</sup> 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."<sup>388</sup> 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;<sup>389</sup>  
and the funeral pyres kept blazing for the dead.

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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."<sup>390</sup>

\* \* \* \*

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.<sup>391</sup>

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390 XXIV, 743-745 (p. 222).

391 VI, 466-502 (p. 73).

88. ERNLE

1922

The Wrath of Achilleus. 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, 1-71), 600 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, 1-414), 383 vv. in English.





With the flash and dazzle of their bronze; and deeply  
 Under an army's trample.<sup>395</sup> the ground shook

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  
 Achilleus,  
 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."<sup>396</sup>

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

1922

Thirty-two passages from the Iliad in English rhymed verse by C. D. Locock. London, G. Allen and Unwin, 1922, 79 pp., 20 cm., 4/6.

This is an attractive little volume which public libraries should have as bait for unaccustomed 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.'<sup>398</sup>

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

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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.<sup>399</sup>

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.<sup>400</sup>

Or the line can dance upon occasion:--

And now to the floor  
 Ripples the rain of lightly twinkling feet.<sup>401</sup>

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  
 Quaking 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.<sup>402</sup>

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

1927

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

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."<sup>403</sup> 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. Collins<sup>404</sup> 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

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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  
 And all day long I was borne along, and with the setting  
 threshold--  
 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 soil'd with blood. 408

405 I, 591-594.

406 Paradise Lost, I, 740-746.

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.

91. HEWLETT

1928

The Iliad of Homer: the first twelve staves translated into English by Maurice Hewlett. London, The Cresset Press, Ltd., 1928, 227 pp., 29½ cm., £2.10.0; \$20.00.

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."<sup>409</sup>

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409 XII, 322-328 (p. 224).

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 ambushade  
 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!"<sup>410</sup>

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:

. . . . They raised  
 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.<sup>411</sup>

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."<sup>412</sup>

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 dashed 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--<sup>413</sup>  
 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.

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412 I, 293-303 (p. 8).

413 IV, 446-456 (p. 69).

92. MURISON

1933

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 ta'en 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

But the problem of the hexamter 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

1934

The Iliad of Homer, translated by Sir William Marris. Oxford University Press, 1934.  
565 pp., 17½ cm., 8/6; \$2.25.

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."<sup>415</sup> His own vocabulary is in

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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.<sup>416</sup>

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."<sup>417</sup>

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 wilt 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.<sup>418</sup>

Occasionally a colloquially modern note is jarring.  
 Zeus's easy-running car, the no-man's land of war, the  
quick ships of the Achaeans.<sup>419</sup> Slaughterous Hector is  
 an unfortunate choice in English; O God of Mice, though  
 literally true, produces the wrong effect in a prayer to  
 Apollo; Xanthus, the fast-foot horse is awkward.<sup>420</sup> But  
 these are all trifles not to be weighed in the balance  
 with so many passages which are inevitably right. Achilles

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418 XXII, 487-515 (p. 504-505).

419 VIII, 438 (p. 175); 553 (p. 179); I, 15 (p. 1).

420 VI, 499 (p. 141); I, 32 (p. 2); XIX, 407 (p. 440).

says to Agamemnon:--

"How canst thou look for hearty loyalty  
From any of the Achaeans, 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 Achaeans.<sup>423</sup>

\* \* \* \*

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.<sup>424</sup>

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<sup>1</sup>

94. CHAPMAN 1614-1615

Homer's Odysseys. Translated according to the Greeks by Geo. Chapman. Imprinted at London by Rich: Field for Nathaniell Butter [n.d. 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.<sup>2</sup>

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.<sup>3</sup>

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1 When 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."<sup>4</sup> This is further evidence of the need for a new critical edition of Chapman's works.<sup>5</sup>

97. The Odysseys of Homer... London, J. M. Dent & Co., 1897, 2 vols., 15 $\frac{1}{2}$  cm. (The Temple Classics).<sup>6</sup>
98. The Oddysseys of Homer, together with the shorter poems... London, Simpkin, and Marshall, ltd., New York, Charles Scribner's Sons. [193?] 7 581 pp., 17 cm. (Thin Paper Classics, #21), 4/.<sup>7</sup>

Chapman's translation of the Odyssey is not so well known as his Iliad and has been, perhaps with reason, less popular.<sup>8</sup> 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 to discount this 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, 1837 p. xxix).

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 fourteenner 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 wrack, my prayers could never climb  
 Thy far-off ears; when noiseful Neptune toss'd  
 Upon his watery bristles my emboss'd  
 And rock-torn body. Hear yet now, and deign  
 I may of the Phaeacian state obtain  
 Pity, and grace."<sup>9</sup>

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 obullient adjectives.

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<sup>9</sup> VI, 322-327 (p. 356. 1825 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 jostled in the air,  
 The violent Zephyr, and North-making fair,  
 Roll'd up the waves before them.<sup>10</sup>

Then follows this matchless picture of the hero "wrestling with Neptune" in "this horrid tennis." 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,

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10 V, 298-296 (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, strow'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 gat at length again,  
 Wrastling 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 scaped, 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 Zephyr made pursue  
 The horrid tennis.<sup>11</sup>

But only those who feel strongly the charm of Chapman's doughty personality and the style which expressed it will read in search of these scenes.

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<sup>11</sup> V, 313-332 (p. 341).

99. OGILBY

1665

Homer his Odysses, translated, adorn'd  
with sculptures and illustrated with annotations  
by John Ogilby, London, printed by T.  
Roycroft, for the author, 1665, 358 pp.,  
40 $\frac{1}{2}$  cm.<sup>12</sup>

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.<sup>13</sup>

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 Heroe's wandring Muse, rehearse,  
Who (Troy being Sack'd) coasting the Universe,  
Saw many Cities, and their various Modes,  
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, prophanely feasting on  
Herds Consecrated to the Glorious Sun;<sup>14</sup>

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12 Format uniform with Iliad (1665), item 19.

13 XXIII, 342 (p. 431).

14 I, 1-8 (p. 1).



100. HOBBS

[1673]-1675

Homer's Odyssees, translated by Tho. Hobbes of Malmesbury. With a Large Preface, concerning the Vertues of an Heroique Poem. Written by The Translator. London, Printed by J. C. for W. Crook, at the Green Dragon, without Temple Bar, 1675, 301 pp., 18 cm.

101. The same. Reprinted, 1677. 3d ed. 1686, 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.<sup>15</sup> It was preceded by a briefer specimen The Travels of Odysseus,<sup>16</sup> 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. Much

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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 so neatly visible.

16 Item 134 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 minde."<sup>17</sup>

or Jupiter to Mercury:--

"And Mercury," said he "Go you the while  
And tell the nymph Calypso what I say."<sup>18</sup>

Then Mercury to Calypso:--

"For first, a horrible long journey 'tis;  
And then no Town to bait at by the way."<sup>19</sup>

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 Oratory.  
But if their meaning were that you should reign  
Here, o'er us all, I should be very sorry.<sup>20</sup>

17 V, 286-297 (263-264).

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<sup>21</sup> and cautelous,<sup>22</sup> the rendering is unfettered and spirited with a surprisingly modern air. The feminine conversations seem particularly "in character." Thus Helen to Menelaos:--

"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."<sup>23</sup>

Or Penelope complains peevishly to Euryclia who wakes her with good news. The very tones of her voice are heard in this:--

"The Gods, Euryclia 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 slep 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.<sup>24</sup>

21 IX, 154 (151).

22 VI, 258 (244).

23 IV, 138-146 (141-147).

24 XXIII, 11-24 (14-20).

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

1725-1726

The Odyssey of Homer: Pope's Odyssey.  
London, Printed for B. Lintot, 1725-1726,  
5 vols., 16 $\frac{1}{2}$  cm.<sup>25</sup>

The same. [3d ed.] 1725-1726, 5 vols.,  
31 cm.

Corresponding in format to the Iliad of 1720-1721,<sup>26</sup> this Odyssey was part of Pope's original subscription edition. Volume one contains as introduction (pp. i-xxxiii) "A General View of the Epic Poem Extracted from Bossu," and volume five has bound in at the end with

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25 The size of these volumes varies considerably. The copy in the New York Public Library is 16 $\frac{1}{2}$  cm.; the Huntington Library has two copies which are 20 cm. All three are called first editions. As Lombes 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.<sup>27</sup> This is seldom

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<sup>27</sup> 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 seen fit 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. 248-269. 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, 23.
Fenton,	Books 1, 4, 19, 22.

These are taken from "A Note on the Translation," by Carl Van Doren, in the limited edition of the Odyssey (Harper, 1931), p. xiv. They are there given without authority, but are confirmed in the article on Pope in the Encyclopaedia Britannica, 14th ed. (New York, 1930), XVIII, 220; and in Sherburn, op. cit., pp. 261-261.

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:--

103. The Odyssey of Homer, translated by Alexander Pope, Esq. A new ed., with additional notes, critical and illustrative by Gilbert Wakefield... London, T. Longmans etc., 1796, 5 vols., 22½ cm.<sup>28</sup>
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<sup>1</sup> cm.<sup>29</sup>
105. The Odyssey of Homer, translated by Alexander Pope. With notes, by the Rev. Theodore Alois Buckley. With Flaxman's designs and other engravings. London, Ingram, Cooke, and Co., 1853, 377 pp., 18<sup>1</sup> cm.<sup>30</sup>
106. The same. Reprinted 1874, 1875, 1876, 1890, 1894. Many of these reprints are cheap, pirated editions in which the illustrations are lacking.

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28 Cf. item 25.

29 Cf. item 26.

30 Cf. item 27.

The reprint in the "Chandos Classics" series is satisfactory, though<sup>31</sup> 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 Mice 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, 1867,<sup>32</sup> 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.

108. The Odyssey of Homer, translated by Alexander Pope, with an introduction by Carl Van Doren. Haarlem, Printed by J. Enschedé on Women for the members of the Limited Editions Club, 1951, 548 pp., 31 cm.

This is a beautiful edition, a reprint of the translation which appeared with Greek text in the Honesuck Press Homer of the same year.<sup>33</sup>

31 For format cf. item 27, note

32 For format cf. item 28.

33 For format cf. items 8 and 34.

109. The Odyssey of Homer, translated by Alexander Pope, London, Oxford University press, H. Milford [1903], 388 pp., 15½ cm. (The World's Classics).

Reprinted in 1931.<sup>34</sup>

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:<sup>35</sup>

\* \* \* \*

"Will my dread sire his ear regardful deign,  
And may his child the royal car obtain?  
Say, with thy garments shall I bend my way,  
Where through the vales the mazy waters stray!"

\* \* \* \*

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34 For format cf. item 30.

35 IV, 121 (157-158); 135-136 (161-164).



While the robes imbibe the solar ray.

\* \* \* \*

The ball erroneous flew and swam the stream.

\* \* \* \*

There, where the grove with leaves unbrageous  
bends.<sup>36</sup>

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"<sup>37</sup> we are touched by the truth of it, but when Pope has Eumachus announce:--

"Each vagrant traveller, that touches here  
Deludes with fallacies the royal ear,  
To dear remembrance makes his image rise,  
And calls the springing sorrows 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 clear cut observation, become trite by the vagueness of Pope's

36 VI, 57-59 (69-72); 92 (111); 116 (134); 122 (141).

37 XIV, 129-130 (150-154).

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.<sup>38</sup>

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 watery fowl, 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.

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38 V, 44-53 (56-67).

A final example of Pope's highflown style will suffice, the prophetic words of Theoclymenes 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."<sup>39</sup>

Pope's Iliad perhaps has not been entirely superseded 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

[1791] - 1802

The Odyssey of Homer, translated in  
 English blank verse by William Cowper,  
 2d ed., with a preface by J. Johnson.  
 London, 1802, 2 vols., 21 ca.

Corresponding to the Iliad issued in the same year, the second volume in this edition contains The Battle of

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<sup>39</sup> KX, 351-353 (192-193).

the Frogs and the Mice as well as The Odyssey.

111. The same. Reprinted, ed. by Robert Southey, 1836; by L. Howard, 1843; as volume VIII in The Works of William Cowper, 1850-1855. All o.p.

The only separate edition of the Odyssey now in print is the following:--

112. The Odyssey of Homer, translated by William Cowper. London, J. M. Dent & Sons Ltd., New York, E. P. Dutton & Co. [1910], 368 pp., 17½ cm. (Everyman's Library), \$0.90.

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 H. M. 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.<sup>40</sup>

The translation differs little in effect from the same writer's Iliad but is on the whole more successful

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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 tempt him forth again.<sup>41</sup>

In spite of its general fidelity however, sometimes it fails through generalization to render Homer's explicit emphasis, as when a mariner extremely weatherwise 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 ever wat'ry West.<sup>42</sup>

His translation of epithets is often literal but without imaginative understanding, as when *leucinous* and

41 IX, 130-139 (148-159).

42 XIV, 457-458 (558-560).

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....<sup>43</sup>

The simplicity is also marred by stilted phrases, not, to be sure, grandiloquent like Pope's but cumbersome, such as calling Phœbus' 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."<sup>44</sup>

Obsolete words, like wimble 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.<sup>45</sup>

113. [CARY]

1823

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, 580-638; VII, 336-442; XXIII, 194 (327); V, 329 (394).

45 It is true, of course, that in 1723 Latinized forms such as these (and unctuous quoted above) were more commonly used than now, and may not have seemed ponderous to Cowper's readers.

allow. With explanatory notes. By a member of the University of Oxford. London, Printed for G. & W. B. Whittaker, 1823.<sup>46</sup>

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 its 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.

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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<sup>a</sup> was unceasingly angry with the godlike Ulysses, before he<sup>b</sup> arrived in his own land. But he<sup>c</sup> 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.<sup>47</sup>

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 hands of them terrified; and all sounding dashed through the stream; 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, standing near each man."<sup>48</sup>

The habit of continually translating the connecting

47 I, 12-26 (p. 3--).

48 XII, 30-307 (p. 327).



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.<sup>49</sup>

115. SOTHEBY

1834

The Odyssey, translated by William Sotheby, illustrated by the designs of Flaxman. London, G. & W. Nicol, 1834, 2 vols., 23 cm.<sup>50</sup>

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 realm survey'd.<sup>51</sup>

It lacks the glaring examples of Pope's extravagance, but it lacks also the power of his verse, and draws it much

49 VII, 226-230 (p. 168).

50 For format cf. combined ed., item 10.

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 glided 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."<sup>52</sup>

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, grac'd the god to high Pieria pass'd,  
 Thence downward 'mid the main his body cast,  
 Swift as the sea-mew, whose voracious sweep  
 Catches on flight the fish that cleaves the deep,  
 And dips his wing in brine: Thus Hermes sped,  
 Light-buffing as he skimmed the ocean bed.<sup>53</sup>

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52 XII, 184-191

53 V, 44-58.

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, H. G. Bohn, 1855, 432 pp., 18 cm.

117. The same. Reprinted (Harper's Classical Library), 1861; 1878 (Bohn's Classical Library), 1880, 1891.<sup>54</sup>

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."<sup>55</sup> 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,

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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 fat sheep and (by whom) much wine was drawn from the casks.<sup>56</sup>

\* \* \* \*

"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 begrimed? 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 my mind."<sup>57</sup>

118. WORSLEY

1861-1862

The Odyssey of Homer, translated into English verse in the Spenserian stanza, by Philip Stanhope Worsley...Edinburgh and

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56 XXIII, 308-309.

57 VI, 43-75.

London, W. Blackwood and Sons, 1861-1862, 2 vols., 20 $\frac{1}{2}$  cm. W. Connington.

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...."<sup>58</sup>

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 Odysses as it does not to

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<sup>58</sup> 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:--

"His 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."<sup>59</sup>

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.  
We all that time the waves and storms affray,  
While from Ogygia's isle I onward sweep,  
Now fortune hurls me hither--perhaps to weep.  
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."<sup>60</sup>

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 beneath the cave  
Springs forth, and flashes at the laven-head;  
Round it the whispering alders dully wave.  
Thitherward sailing through the night so dead,  
Yea, some divinity the swift ships led

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59 IV, 107-109 (st. 17, p. 73).

60 VI, 170-177 (st. 20, p. 81).

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.<sup>61</sup>

This is a delightful translation to read, not perhaps as Pomic 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 accompaniment 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 Odusseus, 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<sup>62</sup> 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

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61 IX, 140-145 (st. 10, p. 230).

62 Its: 49 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,"<sup>63</sup> 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 howe'er shall never a one  
Of the Phaeacians keep thee: not were This  
Pleasing to father Zeus."<sup>64</sup>

Annoying to the eye and odd in its effect of emphasis is the habit of italicizing unimportant words on which the accent falls, so that the page resembles that of a

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63 Preface, p. i.

64 VII, 338-317.



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 carmen.... 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" (ὦ πέπον), 66 and such inversions as the following do not result in English which is "pleasantly readable."

"O that,--whatever has he 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 redounding 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.

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65 XIII, 79, 115, 136, 153, 173.

66 XIII, 153.

67 VII, 331-333.

120. MUSGRAVE

1865

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 available 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.

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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 th's:--

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 maintain'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 th' right they wheel'd,  
And through th' Ithacian homes and city flew.<sup>68</sup>

121. EDGINTON

1869

The Odyssey, translated into blank verse by George William Edginton: 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

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68 II, 146-154 (148-154).

textual, yet the writer says definitely that he has written to please scholars, not the general public.<sup>69</sup> 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.<sup>70</sup>

Poetry is not made in this fashion. Neither are the

69 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.<sup>71</sup>

\* \* \* \*

In daytime weav'd she that large web indeed  
But by the torch's light unravell'd them.<sup>72</sup>

The choice of words is frequently unfortunate and the involution of clauses produces ludicrous effects, as in the following, when Ulysses meets Eumaeus:--

Within the porch he found him sitting then,  
Of lofty pigery, 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 fence of prickly thorns:<sup>73</sup>

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, 446-448 (446-448).

72 II, 104-108 (108-109).

73 XIV, 5-10 (5-10).

"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 seek  
 (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 try to kill  
 Our fellows, but the Lotus give to taste:  
 All who the sweet fruit of the Lotus ate,  
 Did wis' no more to bring news, or return:  
 But sojourn with the Lotus-eating men,  
 To eat the Lotus, and forget return:"<sup>74</sup>

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."<sup>75</sup>

122. WITHER

1869

A Nearly Literal Translation of Homer's  
 Odyssey into accented English Verse by  
 the Rev. Lovelace Wither, M.A. Oxford and  
 London, James Parker & Co., 1869, 428 pp.,  
 18s. ea.

The same. Reprinted 1887.

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74 IX, 20-102 (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<sup>76</sup> but no adequate reason given for it, and the resulting page is distressing to the eye, e.g.--

A certain wicket in the well-built-wall--  
 Above the threshold of-the-well-based-hall--  
 Was-the-way to-a-passage closed by-a-door-compag--  
 As-he-stood a'ni' it: this was-the-o'ly-will.<sup>77</sup>

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76 -preface, p. vii.

77 XXXI, ll. 119-120, 200.



It is full of such awkward rhythms as

Telem'chus-from-bed arose: the godlike man.<sup>78</sup>

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 amphitrite:  
And-the-blessed gods call them the wanderers!  
That way not e'en the winged-ones pass by--  
Not e'en the trembling doves on errand speeding  
To bear ambrosia--due to Father zeus,--  
But ever one of them the smooth rock slays;  
And-the-Sire to fill the tale eye 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 o' sea-going ships--  
Argo-beloved of all--from AEeta sailing.  
She too had perished 'gainst these mighty rocks,  
But Heré sent her by,--for Jason's sake."<sup>79</sup>

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, 186 pp.,  
 17" cm. (Ancient Classics for English Readers).

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78 IX, 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,<sup>80</sup> this is a retelling of Ulysses' story under such chapter headings as "Penelope and her Suitors," with snippets of translation from Cowper, Sotheby, Horsley, 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.<sup>81</sup>

184. BRYANT

1871

The Odyssey of Homer, translated into English blank verse by William Cullen Bryant.... Boston, J. R. Osgood and company, 1871, 2 vols., 24 cm.

The same. 18 cm. Reprinted 1874, 1886, 1889, 1897, 1898, 1899, 1905.

These various editions are similar in format to those of the Iliad,<sup>82</sup> the ones in print today being as

<sup>80</sup> Cf. item 53 in this list.

<sup>81</sup> p. 46.

<sup>82</sup> Items 50-52 in this list.

follows:

125. The Odyssey of Homer, translated into English blank verse by William Cullen Bryant....Boston, Houghton, Mifflin and Company [1899], 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.

126. The same. Reprinted, Houghton, Mifflin and Company [n.d.], 256 pp., 18 cm. (The Riverside Literature Series, no. 173). \$1.00.<sup>83</sup>

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, Falmer, 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

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<sup>83</sup> For format of notes on Iliad, see 127. This edition of the Odyssey is complete, but there is an abridgment in the same series, no. 140, entitled, Ulysses among the Phaeacians.

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.<sup>84</sup>

or Calypso busy in her cave:--

We 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 alders grew,  
And poplars, and sweet-smelling cypresses.<sup>85</sup>

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 Disypus in Hades, he

84 XII, 167-172 (201-207).

85 V, 53-64 (70-81).

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."<sup>86</sup>

To compare a passage with one previously quoted,<sup>87</sup> in the picture of Mercury swooping from heaven to skim over the sea, Bryant like Homer makes his description vivid by its concreteness:--

His wand he took,  
Wherewith he softly seals the eyes of men,  
And opens them at will from sleep. With this  
In hand the mighty Argus-queller flew,  
And, lighting on Pieria, from the sky  
Plunged downward to the deep, and skimmed its face  
Like hovering searaw, that on the brood of gulfs  
Of the unfruitful ocean seals her prey,  
And often dips her pinions in the brine;  
So Hermes flew along the waste of waves.<sup>88</sup>

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86 XI, 530-600 (781-747).

87 Cf. p. 257.

88 V, 47-4 (13-12).

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,"<sup>89</sup> 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 Nordaunt Barnard.... London, Williams and Norwato, 1876, 2 vols. in 1, 215 + 213 pp., 18 ct.

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89 Ibid. (P. W. Shaw's translation, p. 77).

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."<sup>90</sup>

The reader might be forgiven for wishing that a number of these 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 Morsley's was felt, and there was abroad in the land a strong ambition to render Homer 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 1868 and 1879 no less than seven blank verse translations of the *Odyssey* appeared.

Among these Lordaunt's is, like those already listed,

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<sup>90</sup> Preface, p. 1.

undistinguished, unpoetic, 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.<sup>91</sup>

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."<sup>92</sup>

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 compelling in its melody,

<sup>91</sup> VII, 120-131.

<sup>92</sup> XXIII, 291-304.



he added an alternative version in rhyme. But of these two neither is effective:--

"Far famed Ulysses! Glory of the Greeks!  
Come stay thy ships and listen to our song.  
No one e'er 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  
Who do not attend to our honey-sweet song,  
And hence they 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 may happen on earth we can tell."<sup>20</sup>

This is jingling doggerel, and it is not surprising that the appearance of the next version in a prose, which combined beauty and dignity of style with scholarly accuracy, set a new standard in translating Homer.

128. BUTCHER and LANG

1879

The Odyssey of Homer, Done into English  
prose, by S. H. Butcher...and L. Lang...  
Oxford, at the Clarendon Press, 1879,  
416 pp., 90 c.

The same, reprinted, Macmillan & Co.,  
1879, 1901, 1902, 1907, 1911, 1912, 1927,

1898, 1897, 1898, 1900, 1901, 1903, 1906,  
 1907, 1909, 1912, Globe edition 1917,  
 1918, 1921, 1922, 1923, 1925, 1927, 1929.  
 Reset, 1930.

Like the Iliad of Lang, Leaf, and Myers 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, 1867), and the arguments prefixed to each book were taken from Hobbes' translation.

There is no special reason for seeking 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:--

129. The Odyssey of Homer, done into English prose by S. H. Butcher and Andrew Lang. London, and New York, The Macmillan Co. Ltd., 1917, 432 p., 19s. ca. The Globe edition, 2.50; school edition \$1.40; 6/6.

This contains the complete text and the original introduction written for the 2d edition of 1917, with an analysis of the poem by books, and a brief discussion of its composition and plot to illustrate "the beauty of these national legends or Greek Homeric tales."

The paper is thin but opens and reads, as "wilt".

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."

130. The Odyssey, by Homer, with introduction by John A. Scott. New York, The Macmillan Company, 1930, 373 pp., 18 $\frac{1}{2}$  cm. (The Modern Readers' Series), \$0.80.

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 E. V. Rieu and A. Lang....New York, the Modern Library, Inc. [1929], 383 pp., 17 ca. (The Modern Library of the World's Best Books), \$0.95.

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."<sup>94</sup>

132. The Odyssey of Homer, rendered into English prose by E. V. Rieu and Andrew Lang; illustrated after drawings by W. Russell Flint....Boston, Hale, Cushman & Flint; London, The Medici Society, 1924, 312 pp., 29 ca. \$6.60; \$45.00.

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).

The same. Reprinted in a popular edition, [1930], 331 pp., 23 ca. \$3.00; \$1/6.

The popular reprint of this beautiful edition is

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<sup>94</sup> Cf. also the Illustrated Odyssey of Homer in one volume of the "Modern Library Classics," at the end of this list.

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 unglazed 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 Lang'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, Hecuba, 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 1879 this edition, while not the speech of daily use, would have been sufficiently well known to sound natural, and that the power lies by association of ideas it conveyed a suggestion of the

past, and of noble dignity.

The translators are somewhat apologetic for "the pale and far off shadow of a prose translation"<sup>95</sup> 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, ye men of Ithaca,  
to the word that I shall say. Honour not  
not any sceptred king; be kind and gentle with  
all his heart, nor kind to do rich men,  
but let him always be a host, an inviolate  
righteousness: For behold, there is none

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<sup>95</sup> Preface, p. 1.

that remembereth divine Odysseus of the people whose lord he was, and was gentle as a father."<sup>96</sup>

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 goodly 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 Phorae, to the house of Diocles, son of Orsilochus, 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 rosy-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 weathered plain, and thenceforth they pressed toward the end: in such wise did the swift horses speed forward. Now the sun sank and all the ways were darkened.<sup>97</sup>

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<sup>96</sup> II, 233-234 (p. 93).

<sup>97</sup> III, 377-397 (p. 13-14).

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, an' they raised their clear-toned song:

"Hither, 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, yea, and we know all that shall hereafter be upon the fruitful earth!"<sup>98</sup>

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 recommending it to readers it should be remembered that the style is intentionally more archaic than that of the later versions

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98 XII, 181-191 (p. 197-199).



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. SCHOMBERG

1879-1882

The Odyssey, rendered into English verse, by G. A. Schomberg. London, John Murray 1879-1882, 2 vols., 23 cm., vol. 1, Bks. I-XII, 1879; vols 2, Bks. XIII-XXIV, 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 fives.

The translation, which is in blank verse, runs smoothly in an easy conversational tone, with little diversion. It invites comparison with Bryant's version, 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 workmanlike job of translation. Its directness and lack of all extra flourishes--one imagines the writer calling them poetic fol-de-rols--may be seen in the following description:--

Telemachus 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 cushioned,  
 Making libations to the immortal gods,  
 And chiefly to the blue-eyed child of Jove:  
 Through all the night, till dawn they held their course. 39

The realistic picture of the death of Antinous is described with the speed of the original, though the metre is here monotonous in the arrangement of its pauses, and the successive rhymes are unpleasant in blank verse:--

But him Ulysses covered with his shroud,  
 And sent it through his gullet; the white point

Went through and through, piercing his tender  
throat;  
Backward he lurched, stricken; and from his hand  
The cap slipped; straightway from his nostrils  
gushed  
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.<sup>100</sup>

The writer was not so skillful a metrist as Bryant and though he attempts to introduce a certain variety by turning the Sirens' Song and the song of Demodocus into rhyming stanzas, pointing out conscientiously that these are rather paraphrases than accurate renderings, the effect is scarcely more poetic:--

"Ulysses, famous chief, thy galley star,  
Thou glory of the Greeks, and turn aside  
That thou may'st listen to our tuneful lay:  
For never in black-hulled ships did mortal glide  
Close to our harp across the Aeolian tide,  
But if in dust yield to the delicious spell,  
Of our sweet melody and list to all we tell."<sup>101</sup>

But more characteristic of the translation as a whole is this simple and straightforward speech of Telemachus

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100 XXII, 15-18 (23-26).

101 XXI, 184-188 (225-229).

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."<sup>102</sup>

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

1880

The Odyssey of Homer, done into English  
verse by Avia pseudonym of A. S. Way,  
London, Macmillan and Co., Ltd., 1904,  
323 pp., 24 cm.

The same. Reprinted, new ed., 1904.  
7/6; £2.50.

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 a

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102 W, 608-609 (74-75).

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 inhab-  
 itants awfully.  
 There ran we the galley ashore, and the sheep from  
 her hold took we." 103

The long page, unbroken by paragraphs or stanzas, is tiring to the eye and the verse seems constantly fettered by the rhyme. Almost never a swift or free-flowing rhythm, at times it toils heavily, as Homer does not. The second verse in the following couplet lags painfully:--

"All father of Gods and men, who sittest on Olympus  
 or high  
 Full loud hath thy thunder rolled in the sky--  
 bestudded sky." 104

103 XI, 19-20 (10-1).

104 XX, 118-119.

or

"Now the galley lay high on the land, as we left  
her a year ago:  
So we dragged her down to the strand to the billows  
and launched her thereon."<sup>105</sup>

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 grows weary of lines which seem to droop in melancholy fashion:--

"And for me, to my bower 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."<sup>106</sup>

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.

135. PALMER

1884-1891

The Odyssey of Homer, translated by  
George Herbert Palmer. Boston and New York,  
Houghton, Mifflin and Company, 1891.<sup>107</sup>  
387 pp., 20¢ ea.

The same. Reprinted 1904, 1907, 1908,  
1910, 1921, 1939. 22.00.

The original edition is satisfactory in format, clearly printed on good paper, with wide margins. There are no

105 XI, 1 (1-2).

106 XIX, 804-805.

107 For partial translation in 1904 ed. p. 103.

notes but a brief preface explains the translator's purpose and theory, and an introduction provides an analysis of the poet 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:--

136. The Odyssey of Homer, translated by George Herbert Palmer, revised edition. Boston etc., Houghton Mifflin Company 1921, 402 pp., 18 cm. (The Riverside Literature Series), \$1.00.

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 which the translation is.

The most attractive edition is the following:--

137. The Odyssey of Homer, translated by George Herbert Palmer, with illustrations by W. C. Cress. Cambridge Mass., Houghton Mifflin Company 1910, 314 pp., 24 cm., \$2.50. Folia edition, 1917, quarto, \$5.00; large paper ed., \$6.00.

This is a splendid edition for young people or for

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 nevertheless wished to escape the fetters both of rhyme and of a regular measured verse which would constrain the full freedom of



his translation. The result is what he calls "iambic recitative, or a free unmetred rhythm whose cadences wait upon the pauses of the thought."<sup>108</sup>

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.<sup>109</sup>

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 badly gaited 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 she, they then began to play at ball, throw-  
ing their wimples off. This deed of Nausicaä led  
their sport; and as the huntress Artemis goes  
down a mountain, down long Taygetus or Erymanthus,  
exulting in the bow and the swift deer, while  
round her sport the woodland nymphs, daughters of

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<sup>108</sup> G. V. Palmer, "Hexameters and Rhythm in Verse,"  
*Atlantic Monthly*, LXVI (1890), 522.

<sup>109</sup> V, 115-116 (p. 61).

aegis-bearing Zeus, and glad is Leto's heart, for all the rest her child o'ertops by head and brow, and easily marked is she, though all are fair; so did this virgin pure excel her women.<sup>110</sup>

or

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."<sup>111</sup>

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 over-epithet. There is in each the suggestion of Biblical language, though the later one has a less archaic vocabulary and the general tone is less solemn. In this aspect of its diction it lies midway between Lang's and Butler's versions with both of which it

110 VI, 96-109 (p. 11).

111 Ibid., 186-187 (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."<sup>112</sup> 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."<sup>113</sup>

So also, when the saucy maid Melantho berates Ulysses:--

"Why, silly stranger, you are certainly some crack-brained person, unwilling to go to the coppersmith's to sleep, or to the common lodge; but here you prate continually, braving these many lords, and unabashed at heart. Surely the wine has touched your wits; or else it is your constant way to chatter ill. Are you beside yourself because you beat that scapegrace Irus? A better man than Irus may by and by rise to box your pate with doughty blows and pack you out of doors all dabbled with your blood."<sup>114</sup>

This is dramatically possible, but considerably lower

112 Preface, p. viii.

113 VI, 57-65 (p. 90).

114 XVIII, 227-233 (p. 227).

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 smithy or some place of common resort, but here thou pratest 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 babble idly. Art thou beside thyself for joy, because thou hast beaten the beggar Irus. Take heed lest a better man than Irus 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."<sup>115</sup>

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. Doubtless 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 soft ploughing land; a very heavy crop, and always well in season might be reaped for the under-soil is rich. Here is a quiet harbor, never needing moorings,-- throwing out anchor-stones or fastening cables,-- but merely to run in and wait until till sailor hearts are ready and the winds are blowing. Just at the harbor's head a spring of cold water flows from beneath a cave; around it grows a grove. Here we sailed in, some of our sails, through murky night; there was no light to see, for sound

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<sup>115</sup> Ide (p. 333-333).

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-benched 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."<sup>116</sup>

The translation is a readable one but in the style of its prose it did not surpass the work of Butcher 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

1897

The Odyssey of Homer, done in a list verse by William Morris.... London, Reeves and Turner, 1897, 480 p., 12 cl.

The same. Reprinted, 3 vols., 1904; 1 vol., 1907, 1908; 11 1909 edition, 1911. All o.p.<sup>117</sup>

In the first edition the print is fine but close, on smooth opaque paper. There are no notes or illustrations, but each book is prefixed by a brief introduction and the verses are numbered. The binding is of stamped green cloth, covering heavy boards.

<sup>116</sup> III, 107-108 (p. 107).

<sup>117</sup> Reprinted also in The Works of William Morris (London, 1910), III.

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 mottled paper boards.

The limited edition de luxe has the following colophon:

158 a. Now reprinted at the Chiswick Press with the Golden Type designed by William Morris for the Kelmscott Press. London, Longmans, Green & Co., 1901, 293 pp., 29 sh.

This beautiful edition, also on hand-made paper with wide margins, has its headings and paragraphs 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 unheroic 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 pentameter but sounds rather like a double ballad metre, while the choice of epithets and general terms with "wouldst" and "thou" and "as first of Hibernia Morris" "out of the loam."

Tell me, O muse, of the Shifty, the man who  
 After the Holy Burg, Troy-town he had wasted  
 He saw the towns of menfolk, and the mind of  
 As he warded his life in the world, and his  
 fellow-farers' return.<sup>118</sup>

Similar expressions which create an inappropriate northern atmosphere occur on every page:--thrallfolk, staff-carle, the doom of bane,<sup>119</sup> besides self-conscious archaisms such as

"And on the floor do thou streak thee: or a bed  
 for thee let them dight."<sup>120</sup>

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  
 Of the house exceeding beauteous, and here he came to  
 While many things in his mind was he heedfully turning  
 But the burning brand for his lighting a trusty woman  
 Euryclea, daughter of Ops, that was Pisenor's seed;  
 But her with his wealth and his treasure Laertes had  
 In the very bloom of her youth, and twenty beeves was  
 And he housed her in the house as his wife the prudent  
 and wise.

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118 I, 1-4.

119 XV, 379; XXIV, 107; XIX, 598.

120 XIX, 599.

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  
 handmaids there,  
 She loved him the most, and had nursed him whilst yet  
 but a babe was he.  
 So he opened the door of the chamber wrought well and  
 heedfully,  
 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  
 heedful of rede:  
 and she folded up the garment and smoothed it out with  
 care,  
 and hung it up on a pin by the pointed headstead fold.  
 Then forth from the chamber she wended and the door  
 thereof pulled to  
 By the handle ring of silver, and the bolt with a strong  
 she drew.<sup>131</sup>

In poetic power this translation does not compare with Morris' original words nor does it seem worthy of the beautiful Golden type in which it is set.

139. CORDERY

1877

The Odyssey of Homer, translated by  
 J. G. Cordery. London, Methuen and Co.,  
 1877, 307 pp., 20 c.

This is a little known and unimportant translation in format which is fairly satisfactory. The paper is of average quality, the type a rather ornate font with curved serifs confusing to the eye. It was printed in London.

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<sup>131</sup> I, 417-421.



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 men  
Resourceful, who, stern buffeted far and wide,  
After despoiling of Troy's sacred tower,  
Behold the cities of mainland, and know  
Their various tempers.<sup>122</sup>

In spite of his avowal of having "eschewed all such archaic fiction,"<sup>123</sup> there are many forms like the following:--

"They rose to gaze astounded on that stag,  
For very huge the beast. And when their sight  
Was sated, all with washen hands for dress  
A sumptuous meal."<sup>124</sup>

The habit of changing the spelling of a name in order to alter the stress--as *Posidon* to *Poseidon*--is foreign to the English reader. The translator felt that what Homer does this, but in an ill-chosen instance and chosen

122 H, 1-6 (1-5).

123 Preface, loc. cit.

124 H, 173-174 (166-1.1).

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 e'er of godlike Odysseus  
Remain forgetful, who excels all men  
For wisdom, and for rendering offerings due  
To the immortal Inheritors of Heaven?" 125

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, 386 pp., 25 c.

141. The same. Reprinted, ed. ed. George and Rosety, Jonathan Cape, 1933, 7/6; W. L. Dutton, 1934; Peter Smith, 1964. 2.00.

All these editions are similar in format, the differences in revision involving chiefly corrections of errors and

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 Nausiclaë, such 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 Homer combined dignity with simplicity.

In a patriarchal society it is quite understandable that the king's daughter should be shocked by washing, but so often in the reader--product only the conventional epic tradition--is offended when she speaks in these words:--

"Fapa dear, could you and the ladies  
have a good big sagger? I want to take all  
our dirty clothes to the river and wash 'em.  
You are the chief man here, so it is only  
right that you should have a clean shirt on,  
you attend meetings of the council. I'm sure,  
you have five sons at home, the first is married,  
while the other three are still boys and girls;

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

"Fancy wondering 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 what Tolstoy meant when he said "He shall suffer whatever fate and the Good Spinners spun with their thread for him at his birth".130

126 VI, 57-58.

127 II, 117.

128 VI, 130.

129 VI, 157.

130 VII, 126.

131 XI, 280.

132 XIV, 156.

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 their heels. They started at once and went about among the Lotus-eaters, who did them no hurt but gave them to eat of the lotos, which was so delicious that those who ate of it left off caring about home, and did not even want to go back and say what had happened to them, but were for staying and munching lotos with the Lotus-eaters without thinking farther of their return; nevertheless though they wept bitterly I forced them back to the ships and made them fast under the benches.

Then I told the rest to go on board at once, lest any of them should taste the lotos, and leave off wanting to get home, so they loosed their anchors and smote the great sea with their oars."100

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 home."

This translation however is not without interest for the modern reader. Butler was not only thoroughly acquainted with his Homer, but had made an extensive study of the terrain involved in the Odyssey, particularly Troad in Sicily which he believed to be the home of Nestor, and the countryside described under various names in the story. His maps, plans and frequent references to sites, sounds and customs still found in the Iliad have been added to add reality to the background of his tale, but his constant insistence on the Iliad's correctness, by means a uniform

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<sup>134</sup> has in recent years come to Butler's defence and at least one other scholar has lately joined him, but as yet the Lady Nausicaä of Tapaari has not supplanted Homer, in the minds of readers.

142. MACKAIL 1908-1910

The Odyssey, translated in verse by J. V. Mackail....London, John Murray, 1908-1910, 3 vols., 21 cm.

143. The same. Revised and reprinted. Oxford, the Clarendon Press, 1932. 518 pp., 23 cm. 18/-; £6.0s.

The original edition appeared in three installments, in pleasant format, with large type, on heavy cream paper. The verses were not numbered and there was neither a note, introduction, nor prefatory explanation of the translator's choice of an unusual metre.

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134 Cf. Journal of the American Oriental Society, vol. 38, no. 4 (1917), p. 577; Journal of the American Oriental Society, vol. 39, no. 1 (1918), p. 15; Journal of the American Oriental Society, vol. 40, no. 1 (1919), p. 15; Journal of the American Oriental Society, vol. 41, no. 1 (1920), p. 15; Journal of the American Oriental Society, vol. 42, no. 1 (1921), p. 15; Journal of the American Oriental Society, vol. 43, no. 1 (1922), p. 15; Journal of the American Oriental Society, vol. 44, no. 1 (1923), p. 15; Journal of the American Oriental Society, vol. 45, no. 1 (1924), p. 15; Journal of the American Oriental Society, vol. 46, no. 1 (1925), p. 15; Journal of the American Oriental Society, vol. 47, no. 1 (1926), p. 15; Journal of the American Oriental Society, vol. 48, no. 1 (1927), p. 15; Journal of the American Oriental Society, vol. 49, no. 1 (1928), p. 15; Journal of the American Oriental Society, vol. 50, no. 1 (1929), p. 15; Journal of the American Oriental Society, vol. 51, no. 1 (1930), p. 15; Journal of the American Oriental Society, vol. 52, no. 1 (1931), p. 15; Journal of the American Oriental Society, vol. 53, no. 1 (1932), p. 15; Journal of the American Oriental Society, vol. 54, no. 1 (1933), p. 15; Journal of the American Oriental Society, vol. 55, no. 1 (1934), p. 15; Journal of the American Oriental Society, vol. 56, no. 1 (1935), p. 15; Journal of the American Oriental Society, vol. 57, no. 1 (1936), p. 15; Journal of the American Oriental Society, vol. 58, no. 1 (1937), p. 15; Journal of the American Oriental Society, vol. 59, no. 1 (1938), p. 15; Journal of the American Oriental Society, vol. 60, no. 1 (1939), p. 15; Journal of the American Oriental Society, vol. 61, no. 1 (1940), p. 15; Journal of the American Oriental Society, vol. 62, no. 1 (1941), p. 15; Journal of the American Oriental Society, vol. 63, no. 1 (1942), p. 15; Journal of the American Oriental Society, vol. 64, no. 1 (1943), p. 15; Journal of the American Oriental Society, vol. 65, no. 1 (1944), p. 15; Journal of the American Oriental Society, vol. 66, no. 1 (1945), p. 15; Journal of the American Oriental Society, vol. 67, no. 1 (1946), p. 15; Journal of the American Oriental Society, vol. 68, no. 1 (1947), p. 15; Journal of the American Oriental Society, vol. 69, no. 1 (1948), p. 15; Journal of the American Oriental Society, vol. 70, no. 1 (1949), p. 15; Journal of the American Oriental Society, vol. 71, no. 1 (1950), p. 15; Journal of the American Oriental Society, vol. 72, no. 1 (1951), p. 15; Journal of the American Oriental Society, vol. 73, no. 1 (1952), p. 15; Journal of the American Oriental Society, vol. 74, no. 1 (1953), p. 15; Journal of the American Oriental Society, vol. 75, no. 1 (1954), p. 15; Journal of the American Oriental Society, vol. 76, no. 1 (1955), p. 15; Journal of the American Oriental Society, vol. 77, no. 1 (1956), p. 15; Journal of the American Oriental Society, vol. 78, no. 1 (1957), p. 15; Journal of the American Oriental Society, vol. 79, no. 1 (1958), p. 15; Journal of the American Oriental Society, vol. 80, no. 1 (1959), p. 15; Journal of the American Oriental Society, vol. 81, no. 1 (1960), p. 15; Journal of the American Oriental Society, vol. 82, no. 1 (1961), p. 15; Journal of the American Oriental Society, vol. 83, no. 1 (1962), p. 15; Journal of the American Oriental Society, vol. 84, no. 1 (1963), p. 15; Journal of the American Oriental Society, vol. 85, no. 1 (1964), p. 15; Journal of the American Oriental Society, vol. 86, no. 1 (1965), p. 15; Journal of the American Oriental Society, vol. 87, no. 1 (1966), p. 15; Journal of the American Oriental Society, vol. 88, no. 1 (1967), p. 15; Journal of the American Oriental Society, vol. 89, no. 1 (1968), p. 15; Journal of the American Oriental Society, vol. 90, no. 1 (1969), p. 15; Journal of the American Oriental Society, vol. 91, no. 1 (1970), p. 15; Journal of the American Oriental Society, vol. 92, no. 1 (1971), p. 15; Journal of the American Oriental Society, vol. 93, no. 1 (1972), p. 15; Journal of the American Oriental Society, vol. 94, no. 1 (1973), p. 15; Journal of the American Oriental Society, vol. 95, no. 1 (1974), p. 15; Journal of the American Oriental Society, vol. 96, no. 1 (1975), p. 15; Journal of the American Oriental Society, vol. 97, no. 1 (1976), p. 15; Journal of the American Oriental Society, vol. 98, no. 1 (1977), p. 15; Journal of the American Oriental Society, vol. 99, no. 1 (1978), p. 15; Journal of the American Oriental Society, vol. 100, no. 1 (1979), p. 15; Journal of the American Oriental Society, vol. 101, no. 1 (1980), p. 15; Journal of the American Oriental Society, vol. 102, no. 1 (1981), p. 15; Journal of the American Oriental Society, vol. 103, no. 1 (1982), p. 15; Journal of the American Oriental Society, vol. 104, no. 1 (1983), p. 15; Journal of the American Oriental Society, vol. 105, no. 1 (1984), p. 15; Journal of the American Oriental Society, vol. 106, no. 1 (1985), p. 15; Journal of the American Oriental Society, vol. 107, no. 1 (1986), p. 15; Journal of the American Oriental Society, vol. 108, no. 1 (1987), p. 15; Journal of the American Oriental Society, vol. 109, no. 1 (1988), p. 15; Journal of the American Oriental Society, vol. 110, no. 1 (1989), p. 15; Journal of the American Oriental Society, vol. 111, no. 1 (1990), p. 15; Journal of the American Oriental Society, vol. 112, no. 1 (1991), p. 15; Journal of the American Oriental Society, vol. 113, no. 1 (1992), p. 15; Journal of the American Oriental Society, vol. 114, no. 1 (1993), p. 15; Journal of the American Oriental Society, vol. 115, no. 1 (1994), p. 15; Journal of the American Oriental Society, vol. 116, no. 1 (1995), p. 15; Journal of the American Oriental Society, vol. 117, no. 1 (1996), p. 15; Journal of the American Oriental Society, vol. 118, no. 1 (1997), p. 15; Journal of the American Oriental Society, vol. 119, no. 1 (1998), p. 15; Journal of the American Oriental Society, vol. 120, no. 1 (1999), p. 15; Journal of the American Oriental Society, vol. 121, no. 1 (2000), p. 15; Journal of the American Oriental Society, vol. 122, no. 1 (2001), p. 15; Journal of the American Oriental Society, vol. 123, no. 1 (2002), p. 15; Journal of the American Oriental Society, vol. 124, no. 1 (2003), p. 15; Journal of the American Oriental Society, vol. 125, no. 1 (2004), p. 15; Journal of the American Oriental Society, vol. 126, no. 1 (2005), p. 15; Journal of the American Oriental Society, vol. 127, no. 1 (2006), p. 15; Journal of the American Oriental Society, vol. 128, no. 1 (2007), p. 15; Journal of the American Oriental Society, vol. 129, no. 1 (2008), p. 15; Journal of the American Oriental Society, vol. 130, no. 1 (2009), p. 15; Journal of the American Oriental Society, vol. 131, no. 1 (2010), p. 15; Journal of the American Oriental Society, vol. 132, no. 1 (2011), p. 15; Journal of the American Oriental Society, vol. 133, no. 1 (2012), p. 15; Journal of the American Oriental Society, vol. 134, no. 1 (2013), p. 15; Journal of the American Oriental Society, vol. 135, no. 1 (2014), p. 15; Journal of the American Oriental Society, vol. 136, no. 1 (2015), p. 15; Journal of the American Oriental Society, vol. 137, no. 1 (2016), p. 15; Journal of the American Oriental Society, vol. 138, no. 1 (2017), p. 15; Journal of the American Oriental Society, vol. 139, no. 1 (2018), p. 15; Journal of the American Oriental Society, vol. 140, no. 1 (2019), p. 15; Journal of the American Oriental Society, vol. 141, no. 1 (2020), p. 15; Journal of the American Oriental Society, vol. 142, no. 1 (2021), p. 15; Journal of the American Oriental Society, vol. 143, no. 1 (2022), p. 15; Journal of the American Oriental Society, vol. 144, no. 1 (2023), p. 15; Journal of the American Oriental Society, vol. 145, no. 1 (2024), p. 15; Journal of the American Oriental Society, vol. 146, no. 1 (2025), p. 15.

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 might 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 Meckail'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 quatrain, which he chose fifty years back before reading the Rubairat al Akmal Hayyân with 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 pointed out to Dante's terza rima; <sup>135</sup> and that it can be a flexible rhythm: the following linked quatrains indicate:--

"Thus all the day long hasteth she to go  
With drawing sails, until the sun was low  
And all the ways were all level, and we sailed on  
The borders of the sea till the ocean's flow.



"Thereby a tribe of men their city keep  
 Cimmerians, round whom mist and cloud are deep  
 Nor ever does the shining sun on them  
 Dart down his rays when up the steep steep

"star-strewn sky he climbs, nor when he turns once  
 To earth descending from the heavenly floor;  
 But hateful night upon those wretched men  
 Lies brooding: there he ran the ship ashore;"<sup>136</sup>

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 character of the sublight, so that while it seems not inappropriate in rendering an epicurean or Lucretian or the reflections of Lucretius upon life and death,<sup>137</sup> it does not suit the swift yet stately and unhurried movement of Homeric verse.

As indication of the mental association, the following couplets seem to be unusually successful because in

<sup>136</sup> XI, 11-17 (p. 137).

<sup>137</sup> Cf. the success of the metre in Lucretius on Life and Death, translated in the metre of Lucretius on Life and Death (London, 1937).

subject matter as well as in sound they might have come from Omar Khayyám 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.<sup>138</sup>

\* \* \*

Alas, how idly 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.<sup>139</sup>

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 helples on the tideway spun,  
 As down the plain when Autumn is begun,  
 Before the northwind tufts of thistle-down  
 Entangled close together twirling run;

So bill across the sea in furious race  
 Hither and thither the winds bore apace;  
 And now South Wind to North its plaything tossed,  
 And now East Wind to West gave up the glass.<sup>140</sup>

But in spite of this occasional success there remains the second fundamental objection to this metre: the peculiar movement of the quatrain, wherein the repetition of

138 II, 340-343 (p. 34).

139 I, 33-34 (p. 2).

140 V, 117-121 (p. 103).

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 magnificent  
Where great Alcinous dwelt: 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 sprang to hold  
The silver lintel; and the latch was gold;  
And cold and silver bounds on either hand  
Stood, that Hephaestus' cunning art of old

Had wrought to guard Alcinous' house III, 113,  
Immortal, unassailable, indestructible.<sup>141</sup>

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 he means.

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141 VII, 84-85 (p. 141).

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.<sup>142</sup>

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 nigh to these  
A cavern dim and lovely, to the nymphs  
Held hallowed, that are called the Naiades.

In it are mixing-bowls and jars of stone  
Where the bees build their coombs, and high uprown  
Stone looms, whereon the nymphs their marvelous  
Raiment of dim sea-purple weave alone.<sup>143</sup>

This translation is only for the reader who wishes Homer in many forms. Admitting that the metre is skillfully handled, that it moves with 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.

<sup>142</sup> IXXI, 432 (p. 452); XXII, 22, 23 (p. 447); IXXI (p. 452).

<sup>143</sup> XXII, 104-107 (p. 447).

144. COTTERILL

1911

Homer's Odyssey, a line-for-line translation in the metre of the original, by H. B. Cotterill... with twenty-four illustrations by Patten Wilson. London, G. Harrap and Company, 1911, 384 pp., 27<sup>1</sup>/<sub>2</sub> c., o.p.

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 dactylic verse is as always an interesting experiment. To them, even when it fails as English verse, it has a certain echo of the original which rains by association.

But this cannot happen to the average student, and to him the verse is constructed to imitate the original.

lack of variety in pause or accent.

"Thus did I speak and I mounted aboard, and I bade my  
 Likewise mounting the vessel to loose from the moorings <sup>companions</sup>  
 These then quickly embarked and taking their seats on <sup>the cable.</sup>  
 Smote with the well ranged oars the grey green brine of <sup>the benches</sup>  
 the ocean."<sup>144</sup>

This is not true of the same verses in Greek because there  
 the absence of accentual stress relieves the rhythm of its  
 throbbing tua-ti-tua-tun; and the greater number of poly-  
 syllabic words provides dactyls with a naturally musical  
 lilt. This the short English words cannot reproduce as  
 successfully as, for example, can German 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 moan of doves in immemorial elms,  
 And murmuring of innumerable bees,<sup>145</sup>

or Meredith's

That ever saw  
 Waves dash as would a giant's foot,  
 Thundering like a pile of stones of a giant's foot,  
 To throw that faint thin line upon the shore,"<sup>146</sup>

144 II, 177-180.

145 "The Princess," chap. vii, v. 13, in Complete Poems  
 (London, 1857), p. 107.

146 "The Sea and Shore," in Complete Poems, ed. 1881, p. 107  
 (New York, 1911), p. 107.

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<sup>147</sup>

Similar in style to the same translator's Iliad,<sup>148</sup> 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 Melanthe to Ulysses:<sup>149</sup>

"Wretched stranger, thou art but a crack-brained fellow, unwilling to go to a smithy to sleep, or to a common lodge, but pratest 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 ploughland, 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



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-benched 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."<sup>151</sup>

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

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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.<sup>152</sup>

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-square";<sup>153</sup> to get a better view of Scylla he "mounted the fo'c'sle";<sup>154</sup> the Sirens

152 Original edition not seen.

153 V, 245 (p. 79).

154 XII, 230- (p. 196).



Clear and without a cloud in pure white radiance  
 There do the blessed Gods live joyful for days <sup>gleaming.</sup> 159  
 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, tur-  
 moil  
 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 sicken-  
 ing terror." 160

But it cannot be considered on the whole a successful or important version.

147. MARRIS

1925

The Odyssey of Homer; translated by  
 William Marris. London, New York...,  
 Oxford University Press, 1925.

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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 shooed 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.<sup>161</sup>

Variety in the verse is attained by frequent half lines and

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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."<sup>162</sup>

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,<sup>163</sup>

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

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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.<sup>164</sup>

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.<sup>165</sup>

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 conventionally 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

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164 V, 475-487 (p. 99).

165 Ibid., trans. A. T. Murray.

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

1927

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."<sup>166</sup>

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...."<sup>167</sup>

\* \* \*

"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...."<sup>168</sup>

\* \* \*

"Well, stranger," the goddess promptly replied, "I will tell you just how to do it."<sup>169</sup>

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...."<sup>170</sup>

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.<sup>171</sup>

But it is not often that Mr. Hiller's prose reaches this level and as a whole the translation does not compare

<sup>170</sup> IV, 239 (p. 98).

<sup>171</sup> 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, parchmentlike 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.<sup>172</sup> 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.<sup>173</sup>

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<sup>172</sup> Seen at the University of California Library, Berkeley.

<sup>173</sup> 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 terra cotta 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,<sup>174</sup> 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.<sup>175</sup>

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.<sup>176</sup>

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.<sup>177</sup>

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 tricky things and  
hard to unravel. By no means all in them comes  
true for us. Twin are the gates to the im-  
palpable land of dreams, these made from horn  
and those of ivory. Dreams that pass by the  
pale carven ivory are irony, cheats with a

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176 III, 487 (p. 43); IX, 68-69 (p. 122).

177 XXII, 473 (p. 303).

burden of vain hope: but every dream which comes to man through the gate of horn fore-casts the future truth."178

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, 91-93 (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.<sup>181</sup>

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."<sup>182</sup> 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

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181 XVIII, 89-100 (p. 249).

182 VIII, 319 (p. 112); XV, 79. (p. 210); IX, 22-23 (p. 120).

years.

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.<sup>183</sup> 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.<sup>184</sup>

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,

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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."185

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.

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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.<sup>186</sup>

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

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<sup>186</sup> 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 wret<sup>ch</sup> transformed in hue?  
 How am I scorched, and sunburnd?  
 A ghastly creature for to vew;  
 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 fickel, and so fraught with feare;  
 Of evils take the least of twaine."<sup>187</sup>

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:--

"Feare not my iem and hearts delight  
 Penelope my spotless spouse,  
 Those lads no more shall worke our spight,  
 They shal no more defile our house.  
 Ah I haue seene thy constancie

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187 Impossible to connect with any passage in Homer.

Thy vertues have reioyc'd mine eie."188

The poem is interesting in itself as a specimen, but not as a translation of the Odyssey.

153. CHAPMAN [1614?]

Homer's Odyssey (The XII First Bookes), translated according to the Greeke, by George Chapman. London, imprinted by Richard Field for Nathaniell Butter [n.d. 1614?], 193 pp., Folio.

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.<sup>189</sup>

154. HOBBS 1673

The Travels of Ulysses; as they were related by Himself in Homer's Ninth, Tenth, Eleventh and Twelfth Books of his Odysseys, 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 Crook, 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 wandring 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....<sup>190</sup>

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190 VIII, 572-586; IX, 1-11 (p. 1-2).

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 Neriton 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,

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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.<sup>192</sup>

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. F. 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 W. P. Trent. Boston, D. C. Heath & Co., 1928, 120 pp. (Heath's Supplementary Readers) \$0.64.

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.<sup>193</sup>

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.<sup>194</sup>

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193 There are many other inexpensive editions listed in the Children's Catalog, 4th ed. rev. (New York 1930).

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.<sup>195</sup>

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

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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 $\frac{1}{2}$  cm.

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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."<sup>198</sup>

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

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198 Introduction, p. 13.

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 Danaï 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.<sup>199</sup>

This is too reminiscent of Sir Patrick Spens to be regarded as anything but a passing and unsuccessful experiment in Homeric translation.

160. ALFORD<sup>1861</sup> The Odyssey of Homer, in English hendecasyllable verse. By Henry Alford.  
hendecasyllable verse. By Henry Alford.  
Part I, Books I-XII. London, Longmans,  
Green and Roberts, 1861, 209 pp., 22 cm.

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

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.<sup>200</sup>

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 dissevered, fat upon them rolling  
 In double rank, and flesh above arranging.<sup>201</sup>

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  
 Of fierce commingling winds in tempest straining.  
 Far in the ocean fell both sail and sailyard.<sup>202</sup>

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

[ "From the Odyssey," i.e. Book XXII,  
 1-104 ] in Poems by Edwin Arnold. Boston,  
 Roberts Brothers, 1880, pp. 201-209.

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  
 Back from the city of Troy; and so ye harried my <sup>hither,</sup>  
 Ravished my handmaids, and, I being breathing, ye <sup>palace,</sup>  
 Her! my wife, Penelope--her! with your impudent <sup>dared to beset her--</sup>  
 Nothing regarding the gods, who reign in infinite <sup>suings,</sup>  
 Neither believing that any man lived who would <sup>heaven,</sup>  
 Now for all of you--all!--the hour is arrived of <sup>shrewdly requite you,</sup>  
 your judgment." 203

But this is not particularly successful as English poetry nor does it suggest the music of Homer.

162. PALMER

1884

The Odyssey of Homer, Books I-XII.  
 The text and an English version in  
 rhythmic prose. Boston, Houghton, Mifflin  
 and Company, 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 unforunate, for those who prefer this version to that of

Professor Murray, that the whole Odyssey has not been re-printed with the text.<sup>204</sup>

163. CARNARVON

1886

The Odyssey, Books I-XII, translated into English verse by the Earl of Carnarvon. London, Macmillan and Co., 1886, 306 pp., 18½ cm.

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.<sup>205</sup>

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

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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."206

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."207

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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  
by C. A. Pease. Illustrated by Frank  
C. Pape. New York, Frederick A. Stokes  
Company, 1916, 340 pp., 21 cm. \$2.50.

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."<sup>208</sup> It does retain literal translations of certain peculiarly Homeric idioms, e.g. "How strange a word hath escaped the ring of your teeth,"<sup>209</sup> but this fidelity is less important in the total effect than the omissions and the quality of the prose style which is not distinguished.

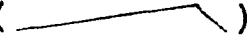
The translator has refrained from cutting brief passages here and there, but has shortened the whole by omitting all of Books I-IV and XXIV, a considerable part of the account of the slaying of the suitors, and various passages of some length in the intervening books. The story thus begins with Odysseus 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.<sup>210</sup>

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. Straightway they went on board, and sitting in order on benches, smote the grey sea with their oars. Thence we sailed onward heavy at heart."<sup>211</sup>

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

1923

Thirty-two passages from the Odyssey in English Rhymed Verse; by C. D. Locock. London, George Allen and Unwin, Ltd., 1923, 84 pp., 20 cm., 3/6.

In metre and in format uniform with the same translator's Iliad,<sup>212</sup> 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-tossed 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 waves' 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.



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.<sup>214</sup>

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.<sup>215</sup>

Or again the movement of syllables is made infinitely expressive 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.<sup>216</sup>

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."<sup>217</sup>

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

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."<sup>218</sup> 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.

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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 woosers 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.<sup>219</sup>

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.<sup>220</sup>

The author believes that he has retained "the color and spirit of the poem"<sup>221</sup> 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

1929

The Adventures of Odysseus, edited by F. S. Marvin, R. J. G. Mayor and F. M. Stawell. London, J. M. Dent and sons; New York, E. P. Dutton and co., 1928. 228 pp., 16½ cm., 5/- (King's Treasuries of Literature).

The edition, corresponding in format with the same translators' Iliad,<sup>222</sup> 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.

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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.<sup>223</sup>

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

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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 fountaynes of delight,  
 And euer-running Rivers of true skill,  
 Now to infuse sweet drops into my Spright,  
 And heav'nly Nectar on my plants distill:  
 That they may grow like Bay, which euer springs,  
 To end the battels of two might Kings,  
 And all the world may know how strife did rise,  
 Between renowned Frogs and gallant Mise.<sup>224</sup>

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 deside.  
 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 unpleasant lake."<sup>225</sup>

168. CHAPMAN

1624

The Crowne of All Homer's Workes,  
Batrachomyomachia, or The Battaile 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 $\frac{1}{2}$  cm.

This rare volume is finely printed, with a fair page and many decorations. The head and tail pieces, bearing armorial designs are from wood cuts, the title page and

224 Batrachomyomachia, l.

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.<sup>226</sup> 12 mo.

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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, Σκιά νυκτός, The Shadow of Night: Containing two poetical Hymns Devised by G. C. gent...., at London, Printed by R. 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.

170. Homer's Batrachomyomachia, Hymns and Epigrams.  
Hesiod's Works and Days. Musaeus' Hero and  
Leander. Juvenal's Fifth Satire. Translated  
 by George Chapman, with introduction and notes  
 by Richard Hooper....London, J. R. Smith,  
 1857,<sup>227</sup> 256 pp., 18 cm. (Library of Old Authors).

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.

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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.<sup>228</sup>

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 ande old.<sup>229</sup>

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  
 Claspng 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 waue;  
 He mourned extremely; and did much depraue  
 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, inwhich 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 Iove  
 Borne by the Bull; when to the Cretane shore  
 He swamme 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 apparance make  
 An horrid spectacle; a water-snake  
 Twisting his freckeld necke above the lake.

Which (seene 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 Peepe, 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.<sup>230</sup>

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

1717

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, betweene 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. Engraved initials and head pieces serve as decoration and the text is unencumbered by notes, but the verses are

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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:--

172. Hymns and Epigrams of Homer. Translated by Thomas Parnell, Richard Hole and Henry J. Pye. London, J. Sharpe, 1810, 143 pp., 13 $\frac{1}{2}$  cm. (The Words of the British Poets, collated by T. Park, LI, pt. 2).<sup>231</sup>

173. The Minor Poems of Homer. The Battle of the Frogs and Mice; Hymns and Epigrams; translated by Parnell, Chapman, Shelley, Congreve, and Hole. With introductions by Henry Nelson Coleridge, and a translation of the Life of Homer attributed to Herodotus. New York, A. Denham & Co., 1872, 204 pp., 19 cm.<sup>232</sup>

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 translation 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.<sup>233</sup>

Congreve's Hymn to Venus (1710) is interesting solely because of its author.<sup>234</sup> 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 attired;  
 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,

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233 Batrachomyomachia, 68-77 (93-102).

234 pp. 131-144 in this edition.

And charmed his sense with wonder and delight.<sup>235</sup>

Other hymns included in this volumes are from the translations of Chapman, Hole, and Shelley, here listed under their names respectively.<sup>236</sup>

174. LUCAS

1780

Homer's Hymn to Ceres, translated into English verse, with notes critical and illustrative. By Dr. Robert Lucas. [Tewkesbury, Riddell, Printers], 1780, 296 pp., 21 $\frac{1}{2}$  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.<sup>237</sup>

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.



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.<sup>238</sup>

The translator is also too fond of general terms which do not convey a definite picture, words like bloom-  
ing, 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."<sup>239</sup> 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

175. HOLE

1781

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., 21 $\frac{1}{2}$  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,"<sup>241</sup> 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:

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.<sup>242</sup>

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241 II, 1 (2).

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.<sup>243</sup>

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.<sup>244</sup>

Yet there are occasional lines which are effective in their terse épigrammatic 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!"<sup>245</sup>

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

Six Hymns of Homer; the English translation by Percy Bysshe Shelley facing the original Greek text, edited by Paul van der Woestijne. London, Halcyon Press. Philadelphia, David McKee, 1929. 15/-; \$6.00.

Written by Shelley in 1818<sup>246</sup> 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;

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<sup>246</sup> Found in all complete editions of his works. In *The Lyrical Poems and Translations arranged in chronological order*, ed. C. H. Herford (London, 1918) pp. 324-68.

"To Venus" (V), includes only vv. 1-11, 16-57 out of a total of 293 in the original.<sup>247</sup>

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.<sup>248</sup>

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.<sup>249</sup>

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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

1830

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.<sup>250</sup>

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.<sup>251</sup>

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.<sup>252</sup>

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. 115).



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.<sup>253</sup>

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.<sup>254</sup>

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.<sup>255</sup>

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 cuiver, 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.<sup>256</sup>

179. PATER

1876

The Song of Demeter and her daughter Persephone, an Homeric Hymn; Walter Pater's translation. Chicago, R. F. Seymour, 1902.<sup>257</sup>  
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 reprinted in Greek Studies (London, 2d ed., 1911), pp. 83-91.

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.<sup>258</sup>

180. EDGAR

1891

The Homeric Hymns, translated into English prose by John Edgar. Edinburgh, James Thin, 1891, 123 pp., 20 cm., 3/6.

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

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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:--

181. Hymns to Aphrodite..., selected from the volume of Homer's Hymns, translated into English prose by John Edgar..., and first published in Edinburgh in 1821. San Francisco Cal., The Grabhorn Press, 1927, r pages un-numbered, 29½ cm.

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-angled daughter, calf-rearing mainland.<sup>259</sup> 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 eld, whileas winsome youth was his, in  
joyaunce of Eos, the Golden-Throned, Daughter of  
Mist, he abode by the streams of Oceanus at the  
world's edge.<sup>260</sup>

The rhythm of the prose is occasionally too marked, with

259 II, 1 (V, 84).

260 V, 223-227 (IV, p. 81).

a result that is almost verse, e.g.--

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.<sup>261</sup>

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., 22½ 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.

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.<sup>262</sup>

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

The Homeric Hymns: a new prose translation and essays, literary and mythological, by Andrew Lang. London, George Allen, 1899, 255 pp., 19½ cm., 7/6.

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,

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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 fey 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

the beam of the lofty roof: and from her  
cheeks shone forth immortal beauty,--even  
the beauty of the fair garlanded Cytherea.<sup>264</sup>

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.<sup>265</sup>

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.<sup>266</sup>

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).



184. EVELYN-WHITE

1914

Hesiod, the Homeric Hymns and Homerica,  
with an English translation by Hugh G.  
Evelyn-White....London, W. Heinemann;  
New York, The Macmillan Co., 1914.  
627 pp., 17 cm. (The Loeb Classical Library).  
10/-; \$2.50. 267

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.

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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

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."270

185. LINDSAY

1929

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

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 blossomy meadows: then it was Aphrodite  
let sleep drip from her fingertips on his eyelids  
and Anchises slept, and richly she dresst 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 Hero and Leander,  
in English verse, translated by Arthur  
S. Way. London, Macmillan and Co., Ltd.,

1934, 90 pp., 15 cm., 3/6.<sup>272</sup>

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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 Homeric 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 (1818) 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:--  
O 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<sup>1</sup>

(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.<sup>2</sup>

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1 Included under Theocritus are those editions containing the works of the three Bucolic poets--Theocritus, Bion, and Moschus--together.

2 Encyclopaedia Britannica, 11th ed., XXVI, 762.

Editions

The first printed edition appeared at Milan, without a date, but probably about 1493,<sup>3</sup> 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, (Aldus, 1495).<sup>4</sup> 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

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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.

ejusdem Epigrammata (H. Stephanus, 1579).<sup>5</sup>

Modern critical editions of importance are those of Ameis (1846),<sup>6</sup> known as Didot's edition; of Ahrens (1855),<sup>7</sup> and of Ziegler (1879),<sup>8</sup> all with Latin notes; and the more recent Oxford text of Wilamowitz-Möllendorf (1905-1906).<sup>9</sup> Cholmeley's edition (1901)<sup>10</sup> has English notes and introduction as has the "Loeb Classical Library" edition by Mr. J. M. Edmonds (1912), listed here under translations.

#### Translations

The earliest published English translation, containing only six idylls, appeared in 1588, to be followed after a hundred years by a complete version

5 Theocritus, Idylls, trans. by Dryden, Polwhele, Calverley, et al. (Philadelphia, 1901), bibliography, pp. 523-526 and also II, T. F. Dibdin: The Library Companion (London, 1825), II, 626.

6 Poetae Bucolici et Didactici, ed., C. F. Ameis (Paris, 1846).

7 Bucolicorum Reliquiae, ed., H. L. Ahrens (Leipzig, 1855).

8 Theocriti Carmine, ed., Christoph Ziegler (Tübingen, 1879).

9 Bucolici Graeci, ed., Ulric von Wilamowitz-Möllendorf (Oxford, 1905-1906).

10 The Idylls of Theocritus, ed., R. J. Cholmeley (London, 1901).

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,<sup>11</sup> Symonds,<sup>12</sup> Landor,<sup>13</sup> and Sainte-Beuve.<sup>14</sup> The most comprehensive critical studies are those of Legrand in French,<sup>15</sup> and von Wilamowitz-Möllendorf in German.<sup>16</sup> The French edition of the text in the Guillaume Bude series is provided with valuable introduction and notes.<sup>17</sup> American scholarship has contributed Kerlin's detailed study of English translations and imitations,<sup>18</sup> as well as the polyglot anthology of the Bibliophile Society.<sup>19</sup>

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11 Andrew Lang, "Theocritus and his Age" Prefatory essay to his translation Theocritus, Bion, and Moschus (London, 1880).

12 J. A. Symonds, "The Idyllists," in his Studies of the Greek Poets, 3rd ed. (London, 1920), pp. 471-498.

13 W. S. Landor, "The Idylls of Theocritus," Foreign Quarterly Review, XXX (1842), 161-182, reprinted in his Works, (London, 1927), X, 173-196.

14 C. A. Sainte-Beuve, "Theocrite," in his Portraits Littéraires, nouvelle ed. (Paris, 1864), III, 3-44.

15 Ph. E. Legrand, Etude sur Théocrite (Paris, 1898).

16 U. von Wilamowitz-Möllendorf, op. cit.

17 Bucoliques Grecs, tome 1, Théocrite, texte établi et traduit par Ph. E. Legrand (Paris, La Société d'Édition, "Les Belles Lettres," 1925).

18 R. T. Kerlin, Theocritus in English Literature (Lynchburg, Va., 1910).

19 Item 204 in this list.

## Complete Translations

187. CREECH

1684

The Idylliums of Theocritus, with Rapin's Discourse of Pastorals, done into English by T. Creech. Oxford, L. Lichfield for Anthony Stephens, 1684, 160 pp., 24 cm., Reprinted 1721, 1781.

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."<sup>20</sup>

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."<sup>21</sup> The Discourse of Pastorals from the French of René Rapin was the

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<sup>20</sup> Theocritus, op. cit., p. 528.

<sup>21</sup> R. T. Kerlin, op. cit., p. 172.



standard authority of the day, quoted by Dryden, Pope, and others.

188. FAWKES

1767

The Idylliums of Theocritus. Translated from the Greek with notes critical and explanatory, by Francis Fawkes.... London, Printed for the author by D. Leach and sold by J. and R. Tonson..., 1767, 288 pp., 21 cm. Reprinted in Alex. Chalmers, ed., The Works of the English Poets... (London, 1810), XX, 151-240; and in Robt. Anderson, ed., Select British Poets and Translations (London, 1810?), V, 67-162.

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.<sup>22</sup>

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?"<sup>23</sup>

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.<sup>24</sup> Correspondences between Idyll X and the Song of Solomon are pointed out<sup>25</sup> 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 Idylls 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.<sup>26</sup> Although counted as a complete version it omits Idyll XXVII as probably spurious and in any case unfit to be printed.<sup>27</sup> Fawkes' translations of Bion and Moschus, not included in this volume, were issued in 1760 with his Anacreon, Sappho, Bion, Moschus and Musaeus.

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26 Preface, p. xii-xlii; vlili-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.

189. POLWHELE

1786

The Idyllia, Epigrams and Fragments of Theocritus, Bion, and Moschus, with the Elegies of Tyrtæus; tr. from the Greek into English verse. To which are added, dissertations and notes...., by the Rev. Richard Polwhele...., a new edition, corrected. Bath, R. Crutwell, 1792.<sup>28</sup>  
2 vols., 8°. Reprinted 1810, 1811, 1813, 1822.

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!<sup>29</sup>

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

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<sup>28</sup> 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.

<sup>29</sup> VII, 140-144.

interspersed with a few antiquated words." When he attempts to be playful and colloquially modern in Idyll XV, his phrases suggest only anachronism,<sup>30</sup> 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."<sup>31</sup> 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

1836

The Greek Pastoral Poets: Theocritus, Bion, and Moschus, done into English by

<sup>30</sup> 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 gossips.

<sup>31</sup> XV, 28.

M. J. Chapman. London, James Fraser, 1836, 80, 419 pp. Reprinted 1848; a third edition revised, 1865. Reprinted with J. Banks' prose version in "Bohn's Classical Library," 1853, 1913.<sup>32</sup>

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.<sup>33</sup> 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,

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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  
 Fling wide the doors--awake! This is no time for  
 creep!  
 sleep."<sup>34</sup>

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:--<sup>35</sup>

"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?"<sup>36</sup>

191. [Davies,<sup>37</sup> 1853

The Idylls of Theocritus, Bion, and Moschus, and the War Songs of Tyrtæus. 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."<sup>38</sup>

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

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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.<sup>39</sup>

192. CALVERLEY 1869

Theocritus, translated into English verse by Charles Stuart Calverley. Cambridge and London, Deighton Bell and Co., 1869.

193. The same. Boston, Houghton, Mifflin and Co., 1906, 173 pp., 25 cm., o.p. (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.<sup>40</sup>

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.

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39 Appended, pp. 307-343.

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.

195. 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.<sup>41</sup> 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

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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.



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 toward to the treading of the grape?  
 For lo! recoiling from thy hurrying feet  
 The pavement-stones ring out right merrily."<sup>47</sup>

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.

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."<sup>47</sup>

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Croydon.

No, AEgon: and he gave them me to tend while he's  
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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.<sup>48</sup>

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 Daphnis', 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."<sup>49</sup>

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48 IV, 1-6 (p. 18-19).

49 IX, 7-13 (p. 58).

196. LANG

1880

Theocritus, Bion, and Moschus, rendered into English prose, with an introductory essay by Andrew Lang. London, Macmillan and Co., 1880, 200 pp., 16 $\frac{1}{2}$  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. Lang'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."<sup>50</sup>

Readers who can be satisfied with a prose version of Theocritus need not look for a more effective rendering 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,"<sup>51</sup> which translates part of Idyll III, "The Serenade."<sup>52</sup>

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, 1923), 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 Gavin Douglas, translator of the Aeneid would have made of Theocritus, and wish that among Lang's papers might be

(Cont. p. 430)

199. [VARIOUS TRANSLATORS] [1702-1880]

Theocritus. Idylls; translations by Dryden, Polwhele, Calverley, Fawkes, and Lang; with illustrations by M. Méaulle. Philadelphia, G. Barrie and Son [c.1911], 545 pp., 22 $\frac{1}{2}$  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

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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;<sup>53</sup> 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., 21½ cm.

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53 The translators of the various idylls in the edition are as follows:

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.

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 $\frac{1}{2}$  cm., o.p.

202. The same. 3d edition rev., 1913, 161 pp., 21 $\frac{1}{2}$  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.<sup>54</sup>

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.

203. The same. 4th edition, revised throughout and reset, with the addition of Bion and Moschus. London, G. Routledge and Sons, Ltd.; New York, E. P. Dutton and Co., 1924.. 219 pp., 19 cm. (Broadway Translations), 7/6; \$3.00.

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54 Preface to third edition, p. xiv.

Like others in the same series<sup>55</sup> 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.<sup>56</sup> 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."<sup>57</sup>

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55 C.f note on format in list of series, Appendix.

56 Cf. Introduction to this list. p. 25.

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,"<sup>58</sup> 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.

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58 II, 3 and ff. The Greek is:

φράξω μευ τὸν ἔρωθ' ὅθεν ἵκετο ποτνα Σελάνα

## 204. VARIOUS TRANSLATORS

1818-1905

The Idylls and Epigrams of Theocritus, Bion, and Moschus. Edited by Henry Aiken Metcalf, with an introduction by William Cranston Lawton. Boston, issued by the Bibliophile Society for members only, 1905, 3 vols., 24½ cm. Subscription price \$18.00. Greek and English on opposite pages.

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,<sup>59</sup> 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.<sup>60</sup>

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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.<sup>61</sup>

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.

<sup>61</sup> In his "On Pagan and Christian Religious Sentiment," Cornhill Magazine, IX (1864), 422-433. Reprinted in his Essays in Criticism, 1st series (London, 1865), item 222 in this list.



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

1912

The Greek Bucolic Poets, with an English translation by J. M. Edmonds.... London, William Heinemann. New York, The Macmillan Co., 1912, 427 pp., 17 cm. (The Loeb Classical Library).<sup>62</sup> 10/-; \$2.50

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.<sup>63</sup>

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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: ὡς ποτ', Αθαναίαν ἔριν ἤρισεν <sup>64</sup> (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 μή μοι κερᾶν ἀπομάξης ..<sup>65</sup> (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";

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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 ὄδε ὤξ Αἴτνας, καὶ Θύρσιδος ἄδεα φῶνα.

πᾶ ποκ' ἄρ ἦδο', ὄκα Δάφνις ἐτάκετο, πᾶ ποκα, Νύμφαι;

"Tis Thyrsis sings, of Etna, and a rare sweet voice  
 Where were ye, nymphs, when Daphnis pined? <sup>hath he,</sup> Ye nymphs,  
 O where were ye?"<sup>66</sup>

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.<sup>67</sup> 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 burn<sup>^</sup>t suddenly to nought and we see not so much as the ash of it, e'en so be Delphis' body whelmed in another flame."<sup>68</sup>

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 Aeschinas:--

"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 hog'shead of Bibline fine and fragrant... and on the board a cuttlefish and cockles to boot; i' faith, a jolly bout."<sup>69</sup>

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.<sup>70</sup>

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! Diocleidas 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 Diocleidas' dinner time and I wouldn't advise any one to come near that man when he's kept waiting for his food."<sup>71</sup>

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 quill to the gods  
of women above  
As the maiden wise in whose bright eyes dwells all  
desire and love.<sup>72</sup>

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71 XV, 18, passim.

72 XVIII, 32-37.

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. S. 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."<sup>73</sup>

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

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<sup>73</sup> II, 69, *passim*.





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."<sup>77</sup>

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.<sup>78</sup> 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

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<sup>77</sup> Introduction, p. xiv. The writer has chosen to omit Idyll XXIII as "dull and stupid and not by Theocritus."

<sup>78</sup> 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 awaked those fishers. From  
their eyes  
They thrust their slumber, and their thoughts broke  
forth into speech thus.<sup>79</sup>

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

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79 XXI, 15-21 (p. 68).

introduction by David Moore Robinson . . . .  
 Lexington, Ky., The Maxwellton Company, 1926,  
 338 pp., 25 cm., \$10.00. "Author's auto-  
 graphed 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.<sup>80</sup> It is clearly printed on heavy uncut paper, with wide margins making an attractive page. The frontispiece is a facsimile of the manuscript in the Bibliothèque Nationale, showing Theocritus and Pan with a thirteenth century transcription of the Syrinx.<sup>81</sup> 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,

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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 Idylls I-XIII,<sup>82</sup> adding thereto the remaining Idylls, 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."<sup>83</sup>

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

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82 The Sicilian Idylls (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."<sup>84</sup>

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<sup>85</sup>  
 A Love with fan is pulsing wafts of wind.

Could anything be worse than the last line? Or earlier in the same poem to turn the musical refrain

αἰαῖ τὰν Κυθέρειαν, ἀπώλετο καλὸς Ἄδωνις

into

Ah, Cyprus! Adon, oh!<sup>86</sup>

<sup>84</sup> Preface, p. xii; Introduction, p. 9; Bibliography, p. 21.

<sup>85</sup> Bion, I, 82-85 (p. 283).

<sup>86</sup> 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."<sup>87</sup>

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<sup>88</sup>  
By music sweet that had their babble stilled.

This graceful lyric has suffered particularly at his hands. Rostand is superimposed on Theocritus in a

<sup>87</sup> Theocritus, XVIII, 58 (p. 170).

<sup>88</sup> XVIII, (p. 172, 2d. stanza). There is no corresponding line in the original.

conceit entirely foreign to the Greek idea in the lines:--

When Chantecleer his kingly crest shall raise  
And crow the Dawn in that awaits his praise.<sup>89</sup>

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.<sup>90</sup>

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.<sup>91</sup>

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.<sup>92</sup>

89 XVIII, 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.<sup>93</sup>

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 Menalcas sings:--

Storm--and trembles the tree;  
Drought--and drieth the spring;  
Nets--and the wild beasts flee;  
Snarcs--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.<sup>94</sup>

But as a whole this translation is not an important

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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 be 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!<sup>95</sup>

211. LINDSAY

1932

The Complete Poems of Theocritus; translated by Jack Lindsay, illustrated with wood cuts by Lionel Ellis, with an introduction by Edward Hutton. London, Fanfrolico Press, 1932, 200 pp., 28½ cm., £3.3; \$25.00.<sup>96</sup> Edition limited to 750 copies.

This is another limited edition the cost of which is not justified by its quality. In format it is satisfactory; 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

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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.

O teach your grandmother to suck eggs ... no matter;  
There is my stake! come, a fat lamb beside it.<sup>97</sup>

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--

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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."



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).<sup>100</sup>

Thinly aesthetic this version is not, and yet modern realism may be carried too far even for dramatic characterization when  $\pi\acute{o}\tau\omicron\varsigma \acute{\alpha}\delta\upsilon\varsigma$  becomes "a damn fine drinking party."<sup>101</sup>

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,

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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.<sup>102</sup>

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.

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102 II, 28-37 (p. 10).

PARTIAL COLLECTIONS AND SINGLE IDYLLS<sup>103</sup>

212. Anonymous 1588

Sixe Idillia, that is Sixe Small, or Petty 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<sup>vo</sup>. (This uniuqe copy is in the Bodleian Library).

213. The same. Reprinted, Oxford, H. Daniel, 1883, 39 pp., 4<sup>vo</sup>, 100 copies. (Also rare and sought by collectors).

214. The same. Reprinted. London, Duckworth and Co., 1922, 57 pp., 30 $\frac{1}{2}$  cm., 30/-.  
".... 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. Gaselee, 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

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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.<sup>104</sup>

While the reprint is admittedly a fine piece of bookmaking, one could wish that it more nearly resembled the original in character. The wood cuts are heavy in line and though in keeping with the solid type which is a copy of a Venetian Renaissance fount, they do not suggest the quality of contemporary Elizabethan work but rather a modern interpretation of classical themes.<sup>105</sup>

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 wood cut, 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 Discusion 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 Esope (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.<sup>106</sup>

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,<sup>107</sup> but this evidence is extremely doubtful as the inscription clearly implies that the book was dedicated to, not written by "E. D."<sup>108</sup>

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, 292.

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."

The idylls contained in the collection are VIII, XI, XVI, XVIII, XX, and XXX, not the finest or most characteristic of Theocritus.<sup>109</sup> 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, 148, considers the evidence too uncertain, and W. 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  
 doth 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.<sup>110</sup>

"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,  
 Danst at the chamber doore of Helena the Queene,  
 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.<sup>111</sup>

215. BRADSHAW

1591

The Shepherd's Starre, now of late seene  
 and at this hower to be observed merueilous  
 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 sould  
 at his shop neere Holburne Condit. London  
 1591.<sup>112</sup>

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.<sup>113</sup> 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.

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113 Cf. S. L. Lee, "Bradshaw," Dictionary of National Biography (1186), VI, 182; also R. T. Kerlin, op. cit., p. 31, where a brief passage is quoted. Longer selections are given in Thomas Corser, Collectanea Anglo-poetica, pt. 2, Publications of the Chetham Society, old series, LV (1861-1862), 328-330.

216. DRYDEN

1684

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.<sup>114</sup> 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,<sup>115</sup> 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.<sup>116</sup>

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

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.

116 In Miscellany Poems, Idyll III (Dryden); II (W. Bowles); XI (R. Duke). In Sylvae, XVIII, XXIII, XXVII (Dryden); X, XIV, XV (W. Bowles); VII, XIX (Anon.).  
Idyll III (Dryden); II  
In Sylvae, XVIII, XXIII, XXVII (Anon.); XII, XIX (Anon.).

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.<sup>117</sup>

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 Idyll III fifty-four verses become 127 through such elaboration as the following passage in which three verses in Greek become twelve in

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117 Sylvae, Preface, pp. unnumbered. Reprinted in W. P. Ker, ed., op. cit., I, 265.

English:

ὦ τὸ καλὸν ποθορῶσα, τὸ πᾶν λίθους. ὦ κυάνοφρου  
 νύμφα, πρόσπτυζαι μετὸν αἰπόλον ὥς τυ φιλήσω.  
 ἔστι. καὶ ἐν κενεοῖσι φιλήμασιν ἄδεα τέρψις.

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!<sup>119</sup>

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.<sup>120</sup>

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." (J. M. Edmonds,  
 p. 43).

119 Dryden, Miscellany Poems, p. 137.

120 XXVII, 21 (34), Sylvae, p. 69.



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 \*\*\*. 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.<sup>121</sup>

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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 objection 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 wo'd ask again of my Supercilious Adversaries,

(Cont. p. 470).

217. FITZGERALD

1807

Fifteen Idylls in the Crowned Hippolytus of Euripedes, 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 melodious. 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 hopes 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.<sup>122</sup>

218. SHELLEY

1817-1827<sup>123</sup>

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 some years ago" (quoted p. xlv, 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 page references to the poems in a one volume edition because in this they 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. 235-236.

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).
4. "Pan, Echo, and the Satyr," (Moschus V, eight verses translated entirely).

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.<sup>124</sup>

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124 Bion, I, 1-5 (p. 713).

219. HUNT

1818

- Idylls and Epigrams in Foliage: Poems Original and Translated, by Leigh Hunt.  
London, C. & J. Ollier, 1818.<sup>125</sup>

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

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<sup>125</sup> 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.<sup>126</sup>

Occasionally there is an unfortunate choice of epithet such as "The well draperied Ceres,"<sup>127</sup> or an awkward line, as

We then went on to Phrasidemis's--  
Eucritus, I and good little Amyntas.<sup>128</sup>

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! immeasurable!  
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! <sup>129</sup>

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.<sup>130</sup>

221. LANDOR

1842

"The Idylls of Theocritus," in his Complete Works; edited by T. E. Welby, 14 vols., London, 1931, XII, 1-24.

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,<sup>131</sup> Landor's works being among those in which

<sup>130</sup> 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.

<sup>131</sup> First published in the Foreign Quarterly Review (American edition), XXX (1842) pp. 86-110, and reprinted in Last Fruits off an Old Tree (London, 1853), and in the Work and Life of Walter Savage Landor, 8 vols. (London, 1876), VIII, 357-381.

translations of Theocritus are expected. It is a review of a newly published Greek edition of the bucolic poets,<sup>132</sup> 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

1864

[Idyll XV], in "Pagan and Mediaeval Religious Sentiment," an essay by Matthew Arnold, in his Critical Essays, first series (London, 1902), pp. 194-222.<sup>133</sup>

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.

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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

1850-1862

Theocritus II and Bion I, in Poems  
by Elizabeth Barrett Browning, 2 vols.,  
London, Chapman and Hall, 1850, I,  
pp. 193-195; and in Last Poems ....  
London, Chapman and Hall, 1862.

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.<sup>134</sup>  
He knows not who kisses him dead in the dew.

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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

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  
 Never good word hath spoke you o' me, though she  
 sees me waxing so thin."  
 (J. M. Edmonds)<sup>136</sup>

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!"  
 (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."

224. E. ARNOLD

1868

Idylls I-II, in Poems, by Sir Edwin Arnold, Boston, Roberts Bros., 1880, pp. 201-243.

The second half of this volume contains translations from the Greek poets,<sup>137</sup> 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."<sup>138</sup> 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:

Ἰὺγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα

is variously translated as:

<sup>137</sup> Originally published by Cassell (London, 1869) as The Poets of Greece (this edition not seen).

<sup>138</sup> p, 221, note. This translation previously printed in Macmillan's Magazine, XVIII (1868), 486-490.

<sup>139</sup> II, 17 passim.



225. SNOW

1869

The Idylls of Theocritus, edited for schools by H. Kynaston [i.e. Herbert Snow]. Oxford, at the Clarendon Press, 1869, 242 pp., 17 $\frac{1}{2}$  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,<sup>140</sup> 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

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140 Cf. Item 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 from  
 Acharnae and Lycopoe come  
 And Tityrus chant his melodies,

Telling what love pangs Daphnis felt  
 O'er Etna roaming, while below  
 The oaks on Himeras bank that grow  
 Sighed for him; but as snowdrifts melt

On Thracian hills or Athos crest  
 Of distant Caucasus, he pined.<sup>141</sup>

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,<sup>142</sup>  
 And swarming bees around the fountain hummed.

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  
 That I may with my host pleasures of old friendship  
 With my Nicias, plant fostered among mellow-voiced  
 And may offer thee, such cunningly-wrought ivory  
 Chosen gift for the fair hands of the dame wedded to  
 By whose aid thou shalt make garments for men's per-  
 And for feminine wear draperies transparently undulant.<sup>143</sup>

226. STEDMAN

1871

Various Portions in Tennyson and Theocritus,  
 by Edmund Clarence Stedman, being Chapter VI in  
 his Victorian Poets (Boston, 1876).<sup>144</sup>

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,<sup>145</sup> 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. 212.



Two specimens, Idylls X and XII, are included in the Bibliophile Society's Anthology,<sup>146</sup> 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.<sup>147</sup> 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.

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146 Item 204 in this list.

147 For this whole question students are referred in addition to Stedman, to W. P. Mustard, Classical Echoes in Tennyson (New York, 1904), and to A. T. Kerlin, op. cit., pp. 113-118, and Bibliography, section VII, p. 188.

227. SYMONDS

1876-1891

[ Idyll XXIX and various Excerpts ]  
 in Studies of the Greek Poets, by John  
 Addington Symonds. London, Smith Elder  
 & Co., 1876, 2 vols.

The same. 3rd edition, A. and C.  
 Black, 1920, pp. 471-498.

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), 545-552. 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.<sup>148</sup>

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<sup>148</sup> 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,<sup>149</sup> 1898, 1904.<sup>150</sup>

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

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<sup>149</sup> 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).

<sup>150</sup> 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 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."<sup>151</sup>

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

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<sup>151</sup> 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, 364.

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<sup>151</sup> 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, 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 strown,  
 Till the great sun declineth in the west.  
 From thorny thickets round, as if opprest  
 By secret care, the ring-dove maketh moan;  
 With sudden cry from some remoter 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.<sup>152</sup>

230. SEDGWICK

1898

[Seven Idylls] in Sicilian Idylls and other Poems by Florence Minot Sedgwick. Boston, Copeland and Day, 1898, pp. 3-62.

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.

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<sup>152</sup> 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 XI 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.<sup>153</sup>

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."<sup>154</sup>

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153 Bion, I, 75-80.

154 Theocritus, XI, 47.

1. MIFFLIN

1899

Bion and Moschus; in Echoes of Greek Idylls, by Lloyd Mifflin ... (Boston, 1899).

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.<sup>155</sup>

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 "Europa 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

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<sup>155</sup> 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 $\frac{1}{2}$  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

(Idylls II and VII) in A Book of Greek Verse, by Walter Headlam. Cambridge, at the University Press, 1907, pp. 157, 158.

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 Phrasidamus and Antigenes--<sup>156</sup>

The volume as a whole is extremely interesting to any student of Greek, of verse writing or of translating. Mr. Headlam's theories of the last named art are set forth in the Preface (pp. ix-xxiii). The collection consists of

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156 VII, 1-6 (p. 130).

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 Kháyyám, 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 xiiiith 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. BLAKENEY

1933

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."<sup>157</sup>

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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;"  
Echoe repeats, "Adonis, he is dead." 158

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

- 1 Ancient Classics for English Readers, ed. W. L. Collins, London, William Blackwood, 2/6. Philadelphia, Lippincott, \$1.50. (22 cm.)

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.

- 7 Everyman's Library, ed. by Ernest Rhys, London, J. M. Dent, 2/-; New York, E. P. Dutton Co., \$.90. (18 cm.)

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.

- 9 King's Treasuries of Literature, ed. Sir Arthur Quiller Couch, London, J. M. Dent and Co., 1/-, 1/4; New York, E. P. Dutton Co., \$.50. (15 cm.)

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.

- 10 Loeb Classical Library, ed. T. E. Page, E. Capps, and W. H. D. Rouse, London, William Heinemann, 10/-; Cambridge [Mass], The Harvard University Press, \$2.50. (17 cm.)

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 (\$.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.

- 15 Temple Classics, ed. Israel Gollancz, London, J. M. Dent and Sons, 2/-; New York, E. P. Dutton, \$.85. (15 cm.)

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 photo-gravure 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; \$.80. (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 disadvantage of the series for library use is its pocket size and the narrow margins.

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