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**Archer-Hind's *Greek Verse and Prose Translations*
Translations into Greek Verse and Prose. By R. D.
Archer-Hind, M.A., Fellow of Trinity College,
Cambridge. Large Crown 8vo. Pp. viii + 244. Price 6s.
net.**

G. Dunn

The Classical Review / Volume 20 / Issue 03 / April 1906, pp 175 - 178
DOI: 10.1017/S0009840X00994216, Published online: 27 October 2009

Link to this article: http://journals.cambridge.org/abstract_S0009840X00994216

How to cite this article:

G. Dunn (1906). The Classical Review, 20, pp 175-178 doi:10.1017/S0009840X00994216

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Taking this as the correct paradigm, we may draw one or two inferences. In 6 § 2 ἑώρων of **N** is by analogy not so likely to be St. John's word as ἐθεώρουν of ABDL. In 7 § 3 θεωρήσωσι of the common text is more likely than θεωρήσουσι, which presumably would be ὄψονται. In 19 § 26 ἴδε is more Johannine than ἰδοῦ of the common texts, and in 19 § 5 the common ἴδε should perhaps be read.

That the Johannine neglect of ὁρᾶ is no isolated phenomenon may be seen by the fact that St. Luke uses it only thrice (*Gospel* 16 § 23, 23 § 49, *Acts* 8 § 23); *Epistle to the Hebrews* twice (2 § 8, 11 § 27); St. James 2 § 24; 1 *Peter* 1 § 8; *Apocalypse* 18 § 18. A doubtful example is St. Mark

8 § 24. Once or twice it has survived also in the phrase for 'beware.'

When we ask whether, as in Attic, ἀγαθός had several senses indistinguishable by the word while ἀριστος, βέλτιστος, κράτιστος expressed the distinction, so the parallel forms in our verb are distinguishable, there is more room for difference of opinion. To be brief, I suppose βλέπω always to imply the use of the eye, but to be conversational in tone, so that θεωρῶ is often preferred, though less specific: εἶδον to be conversational, but to be wide in meaning, ἐθεασάμην perhaps to insist on the use of the eye: and the perfects presumably to be distinguished similarly.

T. NICKLIN.

ARCHER-HIND'S GREEK VERSE AND PROSE TRANSLATIONS.

Translations into Greek Verse and Prose.

By R. D. ARCHER-HIND, M.A., Fellow of Trinity College, Cambridge. Large Crown 8vo. Pp. viii + 244. Price 6s. net.

THERE are probably very few scholars who after reading these versions will not be disposed to envy Mr. Archer-Hind not only his profound and extensive knowledge of Greek, but also his literary versatility. Not a few of the poems he translates are derived from German, Italian, and Spanish sources, and in his prose versions he shows himself as conversant with archaic English as with the style of Herodotus, in which he reproduces several quaint extracts from the works of Sir John Mandeville.

The prose versions cover a very wide field, ranging from simple narrative to philosophical disquisitions and dialogues from Berkeley, Shelley, Emerson, Edgar Allan Poe, Dr. George MacDonald, etc. As a further proof that the author's command of Greek is capable of coping with any theme however rebellious, we have a trade circular in which the 'Cambridge Scientific Company' intimates its removal to more commodious premises and informs prospective customers that it is,

'as it always has been, anxious rather to strike out or adopt and improve new forms of instruments than to direct its energies to the reproduction in a dealer's spirit of familiar and more or less stereotyped models.'

ἡ μὲν οὖν ἔταιρεία ἀεὶ τε καὶ νῦν πρόθυμός ἐστι καινοουργίας τῶν μηχανῶν αὐτὴ τε ἐξευρίσκειν ἄλλων τε παραλαβούσα ἐξακριβῶσαι μᾶλλον ἢ τὰ γνώριμα καὶ δεδημευμένα εἶδη κατασκευάζουσα καπηλικῶς διαπνεύσθαι.

A still more brilliant *tour de force* is the report of a meeting of Argentine bondholders under the presidency of Lord Rothschild (Πυρρασπίδης). This report bristles with commercial technicalities, through which Mr. Archer-Hind threads his way with consummate ease and even, one would suppose, with a positive enjoyment of their intricacy. Lord Rothschild assures his hearers that

'the scheme of debt settlement ratified by the meeting is very simple' (ἀ δ' οὖν τοῖς τότε συλλεγεῖσιν κεκύρωται περὶ τῶν χρεῶν τάξεως οὐδὲν χαλεπὸν διασαφῆσαι, . . . προζήτητη γὰρ, ὃν ἂν οἱ δημόσιοι ἡμῖν τραπεζῖται διὰ τῶν προβούλων καταστήσωσιν, ἀποστελεῖ ἐπὶ πέντε μὲν ἔτη ἡ Ἀργυραίων πόλις ἑπτακισχίλια τάλαντα κατ' ἐνιαυτὸν κ.τ.λ.), 'the Argentine Government will remit to an agent to be named by the Committee of the Bank of England the annual sum of £1,565,000 for five years.'

If anyone in fact wishes to realise the plasticity of ancient Greek and its adaptability to the most varied artificialities of modern terminology he cannot do better than study these versions. In only a single instance has the author coined a word (πεφωτογραφημένοι, p. 147), for even the expression ὁδοὶ σεσδιηρωμένοι ('railways') is good ancient Greek and much more descriptive than the modern Greek term σιδηροδρόμοι.

One of the most striking features of these versions is the effective way in which the sequence and correlation of ideas in the English original are elucidated in its Greek form by syntactical arrangement and the deft use of particles; with the result that

the Greek is often really more perspicuous than the English. The following extract from Emerson (p. 148) may serve as an illustration.

'The world then exists to the soul to satisfy the desire of beauty. This element I call an ultimate end. No reason can be asked or given why the soul seeks beauty. Beauty, in its largest and profoundest sense, is one expression for the universe. God is the all-fair. Truth and goodness and beauty are but different faces of the one all. But beauty in nature is not ultimate. It is the herald of inward and eternal beauty and is not alone a solid and satisfactory good.'

These detached statements, the correlation of which must be subjectively supplied, are thus welded into a coherent whole:

ἐκ τούτων ἅρα ξυνεστηκὼς φαίνεται ὁ οὐρανὸς πρὸς γε τὴν ἐκάστου ψυχὴν ὡς κάλλους ἐπιθυμίαν ἀποπληρώσων· ὃ δὲ αὐτὸ καθ' αὐτὸ τέλος ὁρᾷται· ἂν λέγοιμεν. τοῦ δ' ἕνεκα ἐπιθυμεῖ ἡ ψυχὴ, οὔτε διδοῖναι λόγον οὔτε δέχεσθαι δυνατόν. κάλλος γε μέντοι, ὅταν κυριώτατά τις ὑπολάβῃ, ἔστιν ὅπρ' τὸ πᾶν σημαίνει· θεὸς τε γὰρ τὸ πάγκοινόν ἐστι κάλλος, τό τ' ἀληθές καὶ τὰγαθὸν καὶ τὸ καλὸν εἶδη μὲν πόλλ' ἐστὶ μία δ' οὐσία τοῦ ἐνός τε καὶ παντός. τὸ μὴ γεννητὸν κάλλος οὕτω καθ' αὐτὸ τέλος πέφυκεν, ἀλλὰ τῆς νοητῆς τε καὶ αἰδίου καλλονῆς ὥσπερ προφητεύει, ὡς αὐτὸ οὐδὲν βέβαιον οὐδ' αὐταρκές ἔχον.

It is perhaps presumptuous to criticise Mr. Archer-Hind's selection of prose passages, but I confess that some of them, as for example a piece of elaborate mysticism by Edgar Allan Poe (pp. 215 sq.), seem to me hardly worthy of the translator's picturesque Greek style. Much the same might, I think, be said of an extract from Dr. George MacDonald's *Phantastes* (p. 224). Strongly contrasted with these presumably allegorical descriptions are the really exquisite translations of passages from the finest of all allegories, Bunyan's *Pilgrim's Progress*. In these we have an elegance and clarity of diction worthy of Lucian. It might indeed be said that the study of such a contrast would very effectively suggest a theory of the Allegory as a form of literature, in which the profuse multiplication of designedly significant details is apt to obscure the ethical purpose.

Mr. Archer-Hind's originality and mastery of the Greek idiom are no less conspicuous in his verse translations. In using a poetical language like Greek there is always a tendency to introduce those *clichés* and 'tags' which poetic diction and convention have framed, and so to produce a cento rather than a fabric woven at the loom. But our author has no need to pillage the Greek Anthology or to cull phrases from Theocritus or Euripides; and, if we except one or two phrases, such as the Pindaric echo ἐς αἰθέρα δένδρον δίσσει (p. 115), we have hardly a trace of conscious imitation.

A great variety of metres is employed, and in general the choice is singularly appropriate. Thus, in the version of Mr. Swinburne's 'Come with bows bent and with emptying of quivers' (p. 40) the impetuous dactyls suitably suggest the rhythmic sweep of the original. For example:

'Bind on thy sandals, oh thou most fleet
Over the splendour and speed of thy feet.'

εἴ' ἔγε, καλλιπέδιλ' ὑποδήματα
δήσας, ὃ ταχυτάτι κεκασμένα,
ἔρμεν' ἀελλόποδος βάσεως ἀμαρύγαις.

Similarly, the musing melancholy of Matthew Arnold's 'And you, ye stars' (p. 32) finds fitting expression in the anapaestic rhythm.

'You too moved joyfully
Among august companions,
In an older world peopled by gods,
In a mightier order,
The radiant rejoicing intelligent sons of heaven.'

ἦν γε καὶ ὑμῖν βίος εὐγυθής
ξυνθιαστώων μετὰ σεμνοτάτων
ἀρχαιοπρεπεῖς ἰστᾶσι χοροῦς·
ἔνθ' ἐθάμιζον θεοί, καὶ ἀρείων
κόσμον ἐκοσμεῖτ' αἰὲν ἄλυτον
παμπαῖες αἰὲν

φρόνιμον γένος οὐρανίωνων.

The Sapphic and Alcaic stanzas are represented by the versions on pp. 57, 107, 112. Apart from their intrinsic beauty as translations they are studies in the grammatical forms of the Lesbian dialect and as such are practically more instructive than the information laboriously gleaned from the grammar and the lexicon. Mr. Archer-Hind does not hesitate to use such forms as *φόροντες*, *σίγαντα*, etc., to which epigraphy at least lends authority. Whether he is equally justified in adopting the traditional Lesbian accentuation and in writing *ὄρανος*, *θύριδας*, etc. is a question which in the dearth of conclusive evidence every scholar must answer for himself.

Many of the poetic extracts are self-explanatory; sometimes however the psychological moment can only be discovered by a reference to the context, and one would be glad of a descriptive heading if this were not too puerile an expedient. The comity of an author need not extend so far as to impute to his readers a degree of literary knowledge and accomplishment equal to his own; and busy students may perhaps be excused for not knowing the Erechtheus of Mr. Swinburne as well as the Hecuba of Euripides. Fortunately the Greek versions generally orient the reader. Thus, in the extract from the modern play the line 'Turn from us (i.e. the Athenians) the strengths of the sea' is explained by πόντον δ' ἀπόστρεφόν

σφιν ἀντίπνουν ὕβριν; and the vagueness of reference in the line 'For the cloud is blown back by thy breath' is removed by the rendering σκεδάννυνται γὰρ σῇ πνοῇ λύπης ἀχλὺς.

This expegetical skill is perhaps most strikingly exemplified in the version of the gnomic utterance which concludes Goethe's *Faust*.

Alles Vergängliche
Ist nur ein Gleichniß;
Das Unzulängliche
Hier wird's Ereigniß;
Das Unbeschreibliche
Hier ist's gethan;
Das Ewig-weibliche
Zieht uns hinan.

In the last two lines the essentially feminine attributes of the 'Mater Gloriosa,' as raised to the transcendental sphere, are embodied in the word *Ewig-weibliche*, so often ludicrously and even profanely misapplied; and the entire purport of the passage is interpreted by this truly Euripidean inspiration:

εἰκὼν ἄλλως πᾶν τὸ φθινύθον·
τῇ δὲ τελεῖται τὰ τελέες ἤδη,
τὸ λόγῳ τ' ἄφατον κραίνεται ἔργῳ,
τὸ δὲ θηλυγενὲς
σέβας αἰδιδὼν τιν' ἐφέλκει.

The general quality of Mr. Archer-Hind's versions may to some extent be inferred from the quotations thus incidentally introduced; but those who still believe in the noble function of ancient Greek as a means of culture will, I hope, be induced to study the book for themselves. If in so doing they wish to see the author at his best, they may turn to his version of a Provençal song 'Magali, queen of my soul' (p. 8). They will thus find that the Sicilian Muse is not yet dead, and will, I venture to think, recognize in this version an almost ideally perfect reproduction of the quaintly graceful imagery of the original.

The Greek text is in general remarkably correct, but a few typographical errors may be pointed out. On p. 13 *μελιχίους ἀκτίνοισιν* should rather be *μελιχίαις*; p. 15 *λαξ πατεούσα* should be *πατέουσα*; in the same version *ἀπαλαῖς* should be *ἀπαλαῖς*; p. 31 *ἑάν* should be *ἑάν*; p. 36 we have *πελειαί* instead of *πέλειαι*; on p. 39 *εὐφρόνη* has lost its accent; on the same page *ἄχθος* is probably a misprint for *ἔχθος* (corresponding to the Italian *ira*); p. 177 *ὀβόλοις* should be *ὀβολοῖς*; on p. 187 there should be, I imagine, a full stop instead of a comma after *προέσθαι*; p. 201 we have *ἡ γὰρ*

ἀλήθεια, αἰ μὲν κατὰ ταῦτα μένει, αἰ δὲ καὶνὰ τε καὶ θαυμαστὰ μετενδυομένην εἶδη for *μετενδύεται*. A metrical error occurs on p. 21 *γραπτὸς κίονας μακάρων ἔδρας*, which is doubtless an accidental misplacement of *γραπτὸς κίονας ἔδρας μακάρων* (like πολλῶ βέυματι προσνισσομένους).

I am not sure that I agree with the author's interpretation of the passage from Mr. Swinburne on p. 57.

'They filled his body with light,
Eyesight and speech they wrought
For the veils of the soul within.'

The version gives *λόγον τε φροντῖδων καλύπτραν*. But does not the poet mean that eyesight and speech are designed for the removal of the veils which envelop the soul? If so, by a slight change of metaphor we might say *λόγον τε φροντῖδων κάτοπτρον*.

As regards the phraseology one or two critical remarks may be submitted for the author's consideration.

On p. 39 we have the adjective *ταχυτετῇ*, which appears to be a scholastic word and *θουρίαν* might be better. On p. 19 and elsewhere *αἰανός* occurs as a collateral form of *αἰανής*: is this quite safe? On p. 15 we have *κλαδός* as a genitive on the analogy of *κλαδί*. I doubt if this form occurs, and in any case *κλάδου* would equally well suit the metre. On p. 29 we have *πρὶν μὲν ἑμὰς στέναχόν σοι διζῆς*, 'Ἡλιοδόρα, where *στέναχον* is an imperfect of very doubtful occurrence (*στενάχισκον* being apparently the usual form). We might slightly modify thus: *πρὶν μὲν ἑμὰς ὀδύνας σοι ἐκόκκων*, 'Ἡλιοδόρα. On p. 187 *ἐδαιτᾶτο* occurs: would not *διητᾶτο* be better? On p. 225 *ἱκρίον* is used for 'plank'; is it quite certain that the singular of *ἱκρία* is used in good Greek, and why not *σανίς*?

In his use of the Greek idiom Mr. Archer-Hind can hold his ground against all comers; but one or two turns of expression suggest doubt. On p. 15 the pleasantness of an autumn evening is thus indicated: *ἀδὺ τὸ δειελινὸν θέρεος γάνος*—*ἀδὺ καὶ Ἀώς*. Apparently *γάνος* here means 'brightness'; but the word seems always in a physical sense to mean a surface lustre, like that of metals or liquids. If Shelley refers to the mellow light of an autumn evening we might say: *ἀδὺ θέρεος μὲν φέγγος ἀκρέσπερον ἀδὺ δέ τ' Ἀώς*. On p. 129 we have a translation of Heine's poem 'Mit deinen blauen Augen,' which ends with the couplet

Ein Meer von blauen Gedanken
Ergiesst sich über mein Herz.

ὅσσε με τὸ γλαυκὸ πᾶντ' ἔχει βαστάζοντα
ἐννοιῶν τὸ κέαρ γλαυκὸν ἔχει πέλαγος.

κ

The connotation however of γλαυκός is not the same as that of the German *blau* and our *blue*. Blue eyes were to a Greek something abnormal, and suggested, when applied to persons or animals, combative ferocity rather than sweetness, the brightness eclipsing, so to speak, the colour (cf. γλαυκῶπις, γλανκιδών, etc.). But the Greeks had no objection to a 'dark blue' or 'blue black,' κυάνεος (cf. κυανῶπις, etc.). If therefore it is permissible in such a connexion to apply any precise designation of colour we might make this slight alteration :

ὅσπερ με κυανέω πάντῃ φρεσὶ βαστάζοντα
ἐννοιῶν κατέχει κυάνεον πέλαγος.

Again on p. 45 the last four lines of Shelley's poem 'Music, when soft voices die' run thus :

Rose-leaves, when the rose is dead,
Are heaped for the beloved's bed;
And so thy thoughts, when thou art gone,
Love itself shall slumber on.'

ὥς ἀνθεύοντα τεῶς ῥόδα φροντίδος, εὐτ' ἂν ἀποίχῃ
αὐτὸς Ἔρως αὐτῇ κοῖτον ὑποστορεῖ.

When one remembers how Aristophanes ridicules the expression πούς χρόνον one is a little doubtful whether ῥόδα φροντίδος would have been regarded as a permissible metaphor. Cases like this raise the wider question with what limitations and modifications a metaphor may be transferred from one language to another. This is not the place for the discussion of comparative tropology, but a word or two may suffice. In Greek the metaphorical nexus of two substantives assumes several forms : for example, concrete *plus* concrete, as θέναρ βωμοῦ, νῶτον γῆς, χεῖλη ποταμοῦ, etc. ; abstract *plus* concrete, as στάσις ἀνέμων 'the riot of the winds' ; concrete *plus* abstract, as πέλαγος πλούτου, κλύδων κακῶν, χερσὶν ἀνάγκας, πυρσὸς Ἔρωτος, etc. But as regards the last category it will be observed that a logical similarity of operation is implied : there exists an intrinsic

not a fortuitous association of ideas. In the expression πούς χρόνον the association of ideas is more arbitrary and accidental. But I have neither the wish nor the right to dogmatise on such a subject.

Another small point. On p. 100 we have a Spanish poem by Valera on Sleep, which is compared to a sea. The two lines

'dando al cuerpo y al alma
dulce frescura'

are rendered

ψυχάν τε κραδίαν τ' ἐμὴν
θέλγων γλυκεραῖσι παρηγορίαις,

where *cuerpo* is ignored. Perhaps we might substitute :

νωθρὸν σῶμα κέαρ τ' ἐμὸν
τέγγων μαλακαῖσι παρηγορίαις.

Although I fear I have outrun the limits of space assigned, I cannot resist the temptation to give Mr. Archer-Hind's version (*matre pulchra filia pulchrior*) of Henry Constable's dainty lyric 'Venus fair did ride.'

Venus fair did ride,
Silver doves they drew her
By the pleasant lawns,
Ere the sun did rise.
Vesta's beauty rich
Opened wide to view her :
Philomel records
Pleasing harmonies.
Every bird of spring
Cheerfully did sing :
Paphos' goddess they salute.

Ἀργυρόπεσαν Ἀφροδίταν
ἀργυροπτέρυγες πέλειαι
πὰρ λειμῶνας ἐπηράτους
ἄγον Ἀελίου μόλις φανέντος.
Γὰρ μὲν εὐθαλὲς ὦραν
ἐκκάλυψε θεὰς χάριν,
μολπαῖσιν δ' ἐλελίξετ' αἰθήρ
ἁδίσταισιν ἀηδόνων,
εἰαρινὸν δ' ὄρνιθες ἄμ' εὐστομοῦσιν
τὰν Παφίαν πρὸς ἄνασσαν.

G. DUNN.

A THESAURUS OF EPIGRAPHICAL LATIN.

Thesaurus Linguae Latinae Epigraphicae.

A Dictionary of Latin Inscriptions. By GEORGE N. OLCOTT, Ph. D. (Columbia University, New York.) Volume I, fascicules 1-4. A-ADIP. Pp. 1-96. Rome : Loescher & Co. 1904, 1905. 2 fr. 50 c. each fascicule.

THERE are here the first instalments of a work to which every public library that regards the needs of students of Latinity and every scholar who can afford it should subscribe. The Latin of inscriptions has claims on our attention to which no other Latin can pretend. Of this at least we may