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Green's *Odes of Horace The Odes and Carmen Saeculare of Horace*. Translated by the Rev. W. C. Green. Digby Long and Co., 1904. 12mo. Pp. 138. 3s. 6d.

E. W. Bowling

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importance in literary criticism. That the *Demonstratio* and *Praeparatio* are earlier than the *Theophania* and that the *Theophania* borrows from them is certain: in fact, Eusebius mentions the *Demonstratio* by name at the end of the fourth book. But it is otherwise with the *Laus Constantini*, and Dr. Gressmann brings forward some very strong reasons why we should regard the second part of the *Laus* as later than the *Theophania*. The interesting part about his theory is that he admits the superiority of arrangement in the *Laus* to that in the *Theophania*. As a rule it seems to be assumed in literary discussions that the original arrangement of a writer's material is sure to be superior to any later use that may be made of them. But this need not always be the case, and Dr. Gressmann suggests that the necessity for compressing and arranging the diffuse and unwieldy

elaboration of the *Theophania* into something suitable for a sermon preached at Court actually led to a more artistic result. 'Eusebius hat es nicht übel verstanden, seine frühere viel zu weitschweifige und darum teilweise langweilige Arbeit so zu kürzen und stylistisch zu glätten, dass sie das Interesse des grossen Laien [*i.e.* Constantine] wohl zu erwecken vermochte' (p. xix).

Whatever view may ultimately be taken about this or any other of the special questions connected with the *Theophania* there is no doubt that Dr. Gressmann deserves our gratitude for his lucid and intelligent treatment of the Eusebian writings. It is right to add in conclusion that his book is furnished with admirable Indices, both of authors quoted in the *Theophania* and of the Biblical citations, as well as lists of Proper Names and of Greek words.

F. C. BURKITT.

GREEN'S ODES OF HORACE.

The Odes and Carmen Saeculare of Horace.
Translated by the Rev. W. C. GREEN.
Digby Long and Co., 1904. 12mo.
Pp. 138. 3s. 6d.

THE influence of Horace on our English literature is not so generally known as it ought to be. Yet Dr. Philip Francis (father of the celebrated Sir Philip Francis), in an appendix to his excellent translation, records the names of no less than eighty authors who have attempted to translate into English verse portions of the Odes, Satires, or Epistles.

Of the poets in this list are named as those best known: Ben Jonson, Cowley, Milton, Dryden, Pope, Addison, Swift, Chatterton, Byron; there might have been added Cowper, Leigh Hunt, Procter (Barry Cornwall), Rowe, and the two Wartons. B. ii. Ode x. has found a worthy translator in Sir Philip Sidney: Sir William Temple (B. ii. Ode xiii.) represents diplomacy, and a special interest is added to the translation of B. ii. Ode xvi. by the fact that it was written by Warren Hastings 'on his passage from Bengal to England in 1785.'

Of living scholars few have a better right than Mr. Green to undertake this task. A ripe scholar of the Eton and Cambridge School, Mr. Green was second in the Classical Tripos of 1855, Craven University

Scholar, 1855, and for three successive years, 1852-3-4, he carried off Sir W. Browne's Gold Medal for the best Greek and Latin Epigrams of those years—a threefold honour which, I believe, Mr. Green alone has achieved. We need, therefore, feel no surprise that Mr. Green with this special taste for epigram, in addition to his general scholarship, of which he has given many proofs, has produced a metrical version of the Odes which is not unworthy of a high place among the best efforts of scholars past and present.

Mr. Green claims the right of varying his metres to suit the corresponding moods rather than the metres of the poet; but if one judges by results, one cannot always agree with him in his choice of metres. He rings the changes on the 'In Memoriam' metre somewhat too liberally to please all tastes. Thus the first line has sometimes 5 feet, *e.g.* B. ii. Ode xiv.: 'Ah, Postumus they glide away, away,' sometimes 4 feet, *e.g.* B. ii. Ode xv.: 'Our palaces will scarce a field,' sometimes 3 feet, *e.g.* B. iii. Ode iii.: 'The man of righteous will,' and the 2nd, 3rd, and 4th lines are subjected to the same variations. Most of us will like or dislike these changes as our 'ear' influences us. To the writer it seems that the stanzas ending with a long line are to be preferred to those beginning with a long line and ending with a short

line, which seems not to sustain the dignity of the stanza to the end. The conclusion that he has come to, by comparing some of Mr. Green's versions with those of Dr. Francis and the late Lord Derby, is that Mr. Green is seen at his best (and his best is very good) in the short and more simple metres. Apart from the effect produced on the ear by long lines which 'labour' and the words of which 'move slow,' there is a danger of superfluous words and phrases finding their way in to make up the feet wanted. The necessity of finding a rhyme also seems sometimes to be the cause of a weak line.

In B. i. Ode iii. 'loud and long' has no place in the Latin and seems inserted only to finish the line, and to find a rhyme to 'strong' in the 4th line. In B. i. Ode xxxi. we have 'rich merchant wight,' where 'wight' serves only to finish the line and supply a rhyme. In B. i. Ode vii. 'Rills that ever move' finds a rhyme for 'grove,' but does not rightly render 'mobilibus,' which Dr. Francis more correctly translates by 'ductile.' For no other reason can 'Infames scopulos Acroceraunia,' B. i. Ode iii. be translated 'those ill rocks that Thunder-peaks we call,' and in B. i. Ode ii. ('mountains tall') the strange epithet 'tall' would not have been applied to 'mountains' if it had not been required as a rhyme.

The word 'withal' often does the double duty of finding a rhyme and a foot to finish the line, *e.g.* :

B. i. Ode i.

'Many love camps, their mingled call
Clarion and trump, and wars withal
Which inothers hate.'

B. i. Ode vi.

'I touch them not, I small;
Me modesty, and a peaceful muse withal
Forbid,' etc.

and B. iii. Ode i.

'Comes the proud lord withal
Weary of land.'

Again in B. ii. Ode xiv.

'Ah, Postumus, they glide away, away.'

The repetition of the word 'away' seems to be intended to represent the 'Postume, Postume' of the original, but fails to do so if Orelli's explanation is accepted: 'In appellatione iterata haec inest vis "Probe, quaeso, expende ac recogita quae dicam."'

One prefers Lord Derby's ἀναδύλωσις: 'Alas, my Postumus, alas,' etc.

These and similar slips are not serious,

and in a new edition could easily be corrected by a little of the 'limae labor et mora' so needed by the best translations of so finished a poet as Horace; at present they detract a little from the enjoyment of not a few stanzas that otherwise would be faultless.

Mr. Green is not free from mannerisms, some of which are not unpleasing; yet the process of weeding is often called for.

The articles are often omitted; thus, in B. i. Ode i.

'Plough with keel Euboean wave,'
we miss 'the.'

B. ii. Ode xvi.

'The spite and harm
Of vulgar crowd.'

B. i. Ode xxii.

'Sweet laugh, sweet voice of Lalage,
Still will I love.'

B. iii. Ode iii.

'Laomedon robbed gods of promised fee.'

Here one misses the article twice, and therefore prefers Dr. Francis:

'Mocked the defrauded gods and robb'd them of
their hire.'

Inverted constructions and involved sentences are of too frequent occurrence, *e.g.* :

B. iii. Ode vi.

'Ancestral guilt a guiltless child,
Roman, thou wilt atone.'

B. i. Ode iii.

'Aeolus who prison'd tight
Shall bind his windy sons all save the West.'

'Prison'd,' of course, refers to the winds, but from its position would seem to refer to Aeolus.

Mr. Green's English sometimes reads more like Latin than ordinary English, *e.g.* B. iii. Ode iii. 'splendet' is rendered 'flaunts him bright' and 'invisum nepotem' ... 'grandchild of my hate.'

So in B. iii. Ode ii.

'Who goes before
Crime-stained, him vengeance sore
Seldom, tho' late, hath left.'

and in B. i. Ode xiii.

'Him hope thou not still true
(Mark well my words) who barbarously pains,' etc.

When 'Hope not he will stay true' would, perhaps, be better. But I feel my presumption in venturing to mark these occasional peculiarities, which to some ears will have a

quaint and classical ring about them ; the same judgment applies to occasional words and expressions, e.g. 'Weapon-game' (B. i. Ode viii.), 'Twy-formed' (B. ii. Ode xx.), 'leg-bones' (B. ii. Ode xx.), 'air-way' (B. i. Ode iii.), 'down-slide,' 'make him happy die' (B. i. Ode xxvii.), 'otherwhence,' 'spilth of wine' (B. ii. Ode xiv.), is Shakespearian (*Timon of Athens*, ii. sc. 2), but 'spilth' is not an attractive word, nor do 'T'attest,' 't'entwine,' 'Thoul't,' please the eye or the ear.

In B. iv. Ode ii. 'Watery Tiber's groves' is clearly a misprint for 'Tibur's.' In the same Ode 'gives praise' scarcely gives the force of 'dicat,' which contrasts the living voice (vox viva) of the poet with the dumb praise of statues,—the 'infantes statuæ' of ii. Sat. v. 40.

In B. i. Ode i.

Mountains of money move him not,
Timorous to be a sailor brave'

seems to miss the irony of 'pavidus'; you cannot bribe him to become (not a brave sailor, that would be impossible, but even) a timid sailor. Were it not for the word 'timorous' one might have supposed that Mr. Green had adopted the reading 'impavidus' of which Orelli very properly writes, 'Qui substitui voluerunt "impavidus" antithetorum vim et poetæ sensum non perceperunt.' When, however, Orelli describes 'pavidus' as a 'frequens nautarum epitheton,' even the Baltic fleet would repudiate the epithet as true of all sailors; nor is Orelli's explanation of 'pavidus' as meaning 'periculis semper expositus.' I am afraid that the epithet 'brave' has been introduced as providing 'wave' in the next line with a rhyme.

As specimens of Mr. Green's successful translations, I give two, to which many more might be added :

B. ii. Ode vi.

'That spot, those happy hills, they bid thee wend
Thither with me. There thou, when comest the end,
On the warm ashes of thy poet friend
Shalt duly shed a tear.'

and B. ii. Ode ix.

'Not always do the cloud-born rains
Stream down upon the miry plains,
Nor fitful storms the Caspian sea
Vex always with their tyranny,
Nor on Armenia's shore,
Friend Valgius, stands the dead dull show
Year-long, nor lab'ring bend them low
Garganian oaks to northern blast
Always, nor leaves down-falling fast
Doth widow'd ash deplore.'

Mr. Green's version of B. i. Ode xxiv. also well expresses the tender pathos of the original, and B. i. Ode xxx., a graceful little Ode, is gracefully rendered. Graceful also is Mr. Green's version of B. iii. Ode xviii., though as elsewhere one misses the article, and 'digger's toes' adds yet another to the lines that have suffered for the sake of a rhyme.

There remains the pleasing task of thanking and congratulating Mr. Green on his good work done in a good cause. To translate a selected and small number of the Odes of Horace, as did the late Lord Derby, must have been to a scholar of his calibre an agreeable pastime; to face all the Odes, attractive or unattractive alike, as Dr. Francis, Mr. Green, and some others have done, is a far more arduous undertaking.

One must not omit to mention the 'Apologia' which Mr. Green has written to justify his position as a translator of Horace. No such 'Apologia' was needed, but it imparts an additional charm to the volume, being as conspicuous for its elegance of diction as it is for its modesty of feeling.

He has added one more name to the list of those who have found in the serious studies of their youth a delightful recreation of their advanced years. Nor will he, we feel confident (however much the Philistine may rage), be the last to illustrate the truth of Cicero's words, 'Haec studia pernoctant nobiscum, peregrinantur, rusticantur.'

E. W. BOWLING.

HOSIUS' GELLIUS.

A. Gelli Noctium Atticarum libri XX: post Martinum Hertz edidit CAROLUS HOSIUS. (Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana.) Leipzig, 1903. Vol. I., pp. lxiv., 378; Vol. II., pp. 372. Vol. I. 3s. 6d., Vol. II. 3s. 2d.

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THE earlier Latin authors are receiving a good deal of attention at present. New editions of Ennius (by Vahlen), of Lucilius (by Marx), of Varro's *Menippean Satires* (by Buecheler) have followed each other in quick succession; and of the grammarians