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Lord Justice Bowen's *Virgil Virgil, in English verse, Eclogues and Aeid I-VI*. By the Right Hon. Sir Charles Bowen, one of her Majesty's Lord Justices of Appeal, once Fellow and now Visitor of Balliol College, Oxford, F.R.S., Hon. D.C.L. of the University of Oxford. 12s.

W. Y. Sellar

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bably used in their place *escis, escit, escitis*. At any rate I can find no trace of *erit* in the archaic language.

II.

If we confine our view to the Latin and Greek languages, no one would hesitate to identify the endings of the Greek aorist with those of the perfect. In all the persons but the 3rd plural this is obvious, nor is it difficult there. The usual *πεφύασι* (*πεφυσαντι*), deprived of the *ι*, which is symbolic apparently of a present tense, gives the exact form required. The identity of the terminations explains why in Latin the aorist and perfect combined into one tense, a result which on the reigning theory is unintelligible. In fact the identification of *scripsem* with *scripsi* is an effort of philological despair. But neither is there anything in Sanscrit which forbids us to identify the two sets of terminations. The truth is that Sanscrit has travelled along another path, and has given all its aorists in the main the terminations of the imperfect.

III.

What is the termination of the 3rd plural of the Greek perfect? The answer is to be found in *οἶδα*, which seems to have remained true throughout to the earlier type of formation. *ἴσασι* for *ἴδσαντι* implies an original *ἴδσι*, lengthened after the analogy of *ἔασι* and *ἴασι*. In the Homeric form *πεφύκᾱσι* we have the same termination with the same intrusive *α* as in the 1st and 2nd persons plural, the typical form being *πεφύξι*. In *πεφύᾱσι* for *πεφυσᾱσι* (*πεφυσαντι*) we have the same lengthening as in *ἴσασι*, the *σ* being dropped between two vowels. The later *πεφύκᾱσι* is the result of the contamination of the two forms.

Latin starting with the same termination has followed much the same course: *videre* (for *ῥοῖδασι*, *vidase*) has lengthened into *videront*.

The only objection I can see to this view is the form *ἐθόκατι* quoted by Hesychius. I believe it is a later formation due to the metrical exigencies of some Doric poet who extracted *ἐθόκατι* from *ἐθοκαντι* on the supposed analogy of *πεφύκᾱσι* from *πεφύκᾱσι*.

F. W. WALKER.

(To be continued.)

REVIEWS.

LORD JUSTICE BOWEN'S VIRGIL.

Virgil, in English verse, Eclogues and Aeneid I.—VI. By the Right Hon. SIR CHARLES BOWEN, one of her Majesty's Lord Justices of Appeal, once Fellow and now Visitor of Balliol College, Oxford, F.R.S., Hon. D.C.L. of the University of Oxford. 12s.

LORD JUSTICE BOWEN fulfils the two chief conditions of a successful translation, fidelity to his original and the production of a work of literary art, as completely as any recent translator from an ancient or foreign language. To say that he has been absolutely successful in a long and difficult undertaking, in which one of the great English poets of the past, and one of the best among recent English scholars, have obtained only a partial success, might perhaps be too much. But he combines in a higher degree than any of those who have previously attempted the task the two requisites of finished scholarship, and of power, versatility, and

delicacy in the use of language and metre. No one, however familiar with the language of Virgil, can compare passages in this English version, line by line and phrase by phrase, with the original, without apprehending much that was in the poet's mind which he had not perceived before, and without feeling his power and charm with a new enjoyment. The exact and refined scholarship of the translator shows itself in the minute carefulness of his workmanship, and his fidelity to the subtle suggestions and shades of meaning in the original. But to accurate scholarship and critical appreciation he adds the lively susceptibility, the mobility of mind and imagination, the affluence of language, and the power, ease, and tact in its employment, characteristic of a literary artist; and with these gifts of a poetic temperament he combines acuteness and soundness of judgment derived from the education of a great practical career. This translation may be read with pleasure for

its own sake by people of cultivation who may have forgotten or have never made any acquaintance with the original, and is more likely to attract them to Virgil and to make them feel something of his spell than any previous translation. Those who have formed an idea of Virgil's *Eclogues* as somewhat tame specimens of the artificial pastoral fashionable in the last century, may realize in this version their dramatic vivacity and the living human interest which pervades them. Those who may have thought of the *Æneid* as an imitative epic, rendered original by the sense of Roman dignity and imperial greatness animating some passages of it, may feel through this medium the fascination of the poem as a tale of heroic adventure and human sensibility.

But to attain an ideal success as a translator of Virgil something more is needed than a faithful reproduction of the meaning of the original, executed with great literary skill and vivacity. The poetical quality of Virgil depends largely on his manner, and on the fusion of the meaning with the music of his language. No previous translator in verse succeeds in reproducing, even approximately, this manner. Dryden's translation is a monument of the English language in the stage, not indeed of its freshest youth, but of its lushest vigour, and is a witness to the power of the verse to which he himself imparted so much of English strength, fervour, and dignity. But while this verse, in his hands and in the hands of Johnson, represents adequately enough the Roman strength, fervour, and dignity of the Hexameter of Juvenal, its general effect is as remote as possible from that of the delicate and intricate harmony of Virgil's verse, as remote as is the masculine temper of Dryden from the beauty and majesty of Virgil's nature. Mr. Morris's version of *The Æneids of Virgil* has a poetical quality of its own; but he is not to be compared with either Conington or Sir C. Bowen as a scholarly interpreter of Virgil's language; and the archaic quaintness of a medieval romance is as different as it well can be from the thoroughly modern subtlety and cultivated refinement of Virgilian expression. The merits and defects of Conington's experiment in the metre and manner of Scott are generally recognized. He reproduces the rapid movement and romance of a poem of action and adventure, the martial spirit, and the sense of patriotic associations in connexion with the picturesque features of the land, which Scott shares with Virgil. Though his metre wants the massiveness of Roman workmanship, and

the stateliness of Roman manners, yet it is capable of imitating the sententiousness and the *imperatoria brevitās* which are characteristically Roman. But it is true, as is said in his preface by Lord Justice Bowen, who pays a just tribute of respect to the scholarship and the literary art of Conington, that from his version 'the sweet and solemn majesty of the ancient form is wholly gone;' and this from no failure in appreciation or in power of execution, but from the unfitness of the vehicle employed by him. The difference between the manner of Virgil and the manner of Scott was illustrated, at the time when Conington's translation appeared, by the juxtaposition of the stately words in which Juno asserts her state as Queen of Heaven,—

'Ast ego quae divom incedo regina,'

and the bluff directness, not without a rude dignity of its own, in which the Highland cateran asserts his sense of his own importance,—

'And, Saxon, I am Rhoderick Dhu.'

The answer to the question whether Lord Justice Bowen has succeeded in reproducing approximately the manner and poetical quality of Virgil, will depend on the opinion formed of the fitness or unfitness to represent the Virgilian line of a new experiment in metre suggested by the partial success of Clough, Kingsley, and Longfellow, in their attempt to popularize the English hexameter. The modification in the hexameter introduced by Sir C. Bowen is the omission of the final syllable and the employment of rhyme, generally though not always, in couplets. By both modifications the classical metre is more adapted to an English ear; but this advantage is gained by some sacrifice of strength; and if ever we feel any sense of weakness or irrelevance of expression in the otherwise finished workmanship of the translation, the exigences of the rhyme have, in a great measure, to answer for our disappointment. Yet the general effect of the verse grows on the reader the more he becomes familiar with it. Sir Charles is justified, by the success with which he manipulates it, in speaking of it as 'a powerful instrument susceptible of varied treatment, full of flexibility, capable of rising to real grandeur.' It cannot indeed do all, or nearly all, that the Latin hexameter does—the metre capable of such manifold effects as are recognized in the swelling and culminating grandeur of many passages in Lucretius, in the stately procession of lines in the epic

idyll of Catullus, in the vivacity and tender grace of movement in the *Eclogues*, the intricate harmonies of the *Aeneid*, the deep tranquil flow of the *Georgics*, the shallower but quiet and musical current of Horace's *Epistles*, and the turbid torrent of Juvenal's declamation. The verse is not the equivalent of the Latin hexameter. The loss of the last syllable deprives the line of strength and weight, where the Latin line is strongest and weightiest. The English language, as now spoken, with its disregard of quantitative distinctions and its employment of a number of small words to do the work of one long termination, moves naturally with much more rapidity than the ornate literary language of Rome. Thus the verse is too springy, too suggestive of hurry, to be an exact representative of the 'unhasting, un-resting' movement of the Virgilian epic. While it has the advantage over Dryden and Conington's verse, that it does not confine the sense within the couplet, and thus admits a greater variety of pauses, it falls far short of the Virgilian hexameter in the intricacy and variety of structure which it can give to long continuous passages. But in spite of these drawbacks the effect of the verse is a nearer approximation to that of the Virgilian hexameter than that of any verse hitherto employed. It has, if not the same weight and variety, similar amplitude and volume, and thus it has, as is claimed for it by its inventor, the great advantage of admitting of a linear translation. The metre reproduces, probably as well as any metre could do, the simpler, more lively and buoyant movement of the *Eclogues*. It can do justice not only to their softer cadences, but to the deeper tones which his sympathy with the grander voices of nature elicits from the poet,—

'Neither the whispering breath of the South wind,
now on its way,
Brings me a joy thus deep, nor the thunder of surf
on the shore,
Nor when the rock-strewn valley resounds to the
torrent's roar.'

A lover of Virgil who has not yet made himself acquainted with the translation might be advised to familiarize himself with the metre by first reading the version of the ninth *Eclogue*, justly characterized by the translator as the most 'delicate and complete of all Virgil's metrical dialogues.' The translation is as flawless in execution as a translation well can be, and as happy a reproduction of the graceful vivacity and of the deeper feeling of the original. He might

then turn to the preceding *Eclogue*, and read the songs of Damon and Alphesiboeus, with their refrains,—

'Begin, my flute of the Mountains, with me my
Maenalus strain,'

and

'Homeward bring from the city, my chants, bring
Daphnis again.'

If he is not satisfied with the closeness and fidelity to the original, the richness and flexibility of the translator's diction, and of the fitness of his metre to represent at least the *molle atque facetum* of Virgil's manner, one can only say that differences of taste and opinion on such a matter go deeper than one could have believed possible.

In regard to the *Aeneid*, both metre and manner are more fitted to do justice to it as a poem of heroic adventure, of human sensibility and passion, of descriptive power, of great finish and richness of detail, than as the expression of the imperial sentiment and character of Rome. The buoyant English metre seems scarcely so fit as that of Dryden and, perhaps, of Conington to imitate the massive grandeur of the line,—

'Tantae molis erat Romanam condere gentem,'

or to convey the proud sentiment of the passage,—

'Tu regere imperio populos' &c.

Yet lines like this in the prayer of Venus,—

'Yet thence were to rise in the ages afar,
Romans, rulers of men, great lords of the land and
the main,'

remind us of the imperial ring which is in the English language also. It may be noticed how much weight is added to some of the lines by the substitution of the spondee for the dactyl in the fifth foot, and it may be a matter for Sir Charles' consideration how far a larger employment of spondaic lines might meet the difficulty of reproducing the graver matter and manner of the *Georgics* in the metre which so happily renders the lightness and vivacity of the *Eclogues*.

The limits allowed to me permit only of one or two short quotations as specimens which may be compared with the versions of Dryden or Conington. The well known lines, iv. 625–629, *Exoriaré aliquis* &c. are thus rendered in Sir Charles' sonorous and musical verse:—

'Rise! thou Nameless Avenger from Dido's ashes
to come,
Follow with fire and slaughter the false Dardanians
home!

Smite them to-day, hereafter, through ages yet unexplored,
 Long as thy strength sustains thee, and fingers
 cling to the sword!
 Sea upon sea wage battle for ever! Shore upon
 shore,
 Spear upon spear! to the sires and the children
 strife evermore.'

Conington's version of the same passage, though powerful in its condensation, has neither the amplitude nor the majesty of Sir Charles's version, nor does it bring out with such vital energy every shade and suggestion of meaning in the original.

'Rise from my ashes, scourge of crime,
 Born to pursue the Dardan horde,
 To-day, to-morrow, through all time,
 Oft as our hands can wield the sword.
 Fight, shore with shore, fight sea with sea,
 Fight all that are or e'er shall be.'

And while Conington is brief and meagre, as compared with Sir C. Bowen, Dryden is loose and careless. Or again, to take, almost at random, a few lines of description. How vividly the life and energy of a sea-landscape, or rather of two different sea-pieces, is reproduced in the version of v. 124-128:

'Far in the deep sea facing the foam-white shore is
 a rock:
 Ever, when stars are veiled and the northern hurricane raves,
 Drowned in the billows, and lashed by the thundering
 water shock;
 Silent in summer weather, it springs from the
 slumbering waves
 Level and bare, and is haunted of sea-gulls loving
 the sun.'

If there is a flaw here it is in the excess of energy imparted to the description by the rendering of *attollitur* by the words 'it springs.' The great excellence of the whole work is that it is thoroughly alive in every line. And what might be even a perilous excess of vitality is controlled by almost unerring taste and almost unerring scholarship. Probably many have found that their familiarity with the diction of Virgil and Horace at a time of life when their imagination could not reproduce their full meaning has for a long time afterwards somewhat deadened their sensibility to the vivid life concealed under their carefully meditated diction. They may recover this lost or neglected sensibility by taking Lord Justice Bowen as their interpreter.

One or two slight flaws may be noted as worth Sir Charles's reconsideration. Is the word 'braves' properly applied to the legendary heroes of a civilized people? Is not the word 'glower' only used in Scotch,

and then chiefly in a grim or humorous, not in a tragic connexion?¹ In the rustic poetry of the *Eclogues* the Scotch word 'burn' for 'brook' seems, on the other hand, quite appropriate. The exigencies of rhyme force upon the translator weak endings of lines, such as 'Dido the lorn,' 'Dido the sweet,' 'Dido the rich,' all within the same book. The effect of one of the lines of deepest feeling in one of the finest passages in Book VI. is marred by the omission to reproduce the picture suggested by the words *ante ora parentum*, for which the equivalent given is, 'before their fathers were dead.' One cannot resist the temptation of quoting the lines immediately succeeding, one of many instances in which Virgil's similes are rendered with Virgilian grace:—

'Many as forest leaves that in autumn's earliest
 frost
 Flutter and fall, or as birds that in bevs flock to
 the coast,
 Over the sea's deep hollows, when winter chilly
 and froze
 Drives them across far waters to land on a sunnier
 shore.'

Both the beauty and the meaning of the passage—

'Hic manus ob patriam pugnando vulnera passi,' &c. are marred or obscured first by the use of the word 'braves,' though that perhaps is a question of taste, but certainly by the rendering of the words most expressive of Virgil's reverence for the art to which he had consecrated his life—*prii vates* as 'faithful prophets.' The prophet as represented by the word *vates* was no object of reverence to a cultivated Roman.² The word received its higher significance when employed by the Augustan poets, of whom Virgil was apparently the earliest so to use it (*Me quoque dicunt Vatem pastores*) to indicate the sanctity of their own calling. The *prii vates* of Virgil is surely to be interpreted by the *vate sacro* of Horace, and by the application to himself, in a passage of the deepest feeling, of the words *vatis amici*, and, in a passage

¹ e.g. in Burns's *Holy Fair*.

'As lightsomely I glower'd abroad,'
 or as a substantive,—

'A greedy glower Black Bonnet throws,
 An' we maun draw our tippence.'

² The only passage in Virgil that might be supposed to justify this interpretation is *Æneid*, iv. 464, where some editors read *valum prædicta piorum*, but Sir Charles's rendering, 'dire warnings from prophets of earlier years,' shows that he there prefers the imaginative mystery and the perfect relevance of the idea suggested by *priorum* to the otiose irrelevance of the other epithet.

of quieter feeling in the *Epistles*, of *vates tuus*.

Slight flaws, of which these are specimens, are scarcely perceptible in the general fidelity and beauty of the workmanship. They are mentioned not as detracting, in any degree worth mentioning, from the value of the book. But a translation, unlike an original poem, which is not always improved by 'adding and altering many times,' admits of an almost indefinite approach to perfection. One may wish Lord Justice Bowen many seasons of such leisure as he has so well employed, not only to complete his work,

but to make that which he has already accomplished even still more deserving of a permanent place in English literature. There can be no more happy or liberal employment of leisure for one who is at once a finished scholar and a true literary artist than thus to restore the *vita et spiritus* to the great writers of the past, to reveal them in a new light to those who knew them before, and to diffuse their influence over many to whom they would otherwise be a sealed book.

W. Y. SELLAR.

SCHMIDT'S CATULLUS.

C. Valeri Catulli Veronensis Carmina. BERNHARDUS SCHMIDT recognovit. Tauchnitz. Lipsiae. 1887. 4 Mk.

THIS latest edition of Catullus contains, besides the text of the poems, *prolegomena* and *apparatus criticus* of an extensive and detailed kind, amounting in all to cxxxvi pages. The editor has evidently made a long and very careful study of Catullus, and his views, which are in some cases new, uniformly imply considerable examination of the latest writers on the subject; for which reason, as well as for its excellent typography and fine appearance, (I speak here of the larger edition, the smaller omits the *Prolegomena*, and cannot stand comparison with Schwabe's edition of 1886,) the book deserves a large circulation wherever the world-famous poems of the Veronese are read.

I will begin with some of the principal changes in the *text* which Schmidt has introduced.

i. 9. After Fröhner,

Qualecumque tuo, patrone, uerbo,

which certainly removes the difficulty of *patrona uirgo*, but involves a rather harsh asyndeton: *habe . . . Qualecumque . . . maneat*.

vi. 7. *Ecquidnam tacitum? cubile clamat*.

xxi. 11. *A te mi puer et sitire discet*, after Munro.

xxii. 7. *membranae* is retained (as by Munro), but not disconnected from *v. 8*, in which I think most scholars will agree with the new editor.

xxviii. 6. After this *v.* Schmidt marks a lacuna of one verse, explaining *expensum* as part of a sentence to this effect, 'or have

you expended more than you received?' This idea is not new, and was virtually suggested by Clumper, *Misc. Phil. et Paed.* II. 147.

xxix. 9. Sillig's *haut idoneus* is retained. The editor says he could never persuade himself that Catullus wrote *aut Adoneus*. For my own part nothing will ever persuade me that Catullus *could* have written anything so tame, and so defective in significance, as *haut idoneus*. I suggest, if *Adoneus* is thought impossible, that *Adonius*, either as adjective agreeing with *columbus*, or as substantive, may be right. The form Ἀδώνιος was largely used by the comic writers, Aristophanes, Cratinus, Plato, Pherecrates.

xxix. 21. Munro's emendation,

Et huicne Gallia et metet Britannia?

is accepted as 'reliquis omnibus longe praeferenda,' but with *metit* for *metet*. On the other hand, in 23 the extraordinary word *putissimei* is adopted, quod uellem explicasset Schmidtius. Possibly a modification of Munro's conjecture may seem to some more likely—

Eone nomine, urbis ob luem suae,
Socer generque, perdidistis omnia?

'was it for this, to humour the abomination of his native Formiae, that ye ruined all?' *urbis suae* = Formiarum, as Horace speaks of *In Mamurrarum lassi dein de urbe manemus*, *Sat.* i. 5, 37. There would thus be a fine irony in making the wealth of the world pander to this bankrupt upstart of *Formiae* (*Decoctoris Formiani*, Catull. xli. 4).

xxxvii. 10. *ropionibus* (=mentulis) is accepted, as recently by Schwabe in his edition