

nor do his own prose renderings, when he uses them, suggest that he possessed the technical competence which a writer even of a popular book about so difficult an author should possess. O.'s preoccupation with the complete plays to the exclusion of the fragments not only inhibits him from giving his reader as much as a hint that Aeschylus wrote other plays besides those we have and those which made up the trilogies to which they belonged, but also makes him unwilling to do more than glance at the difficult and, to the serious reader, inescapable problems that are raised by the Danaid and Theban trilogies and, above all, the *Prometheia*.

One cannot doubt that, had the author lived to carry out a final revision of this book, it would have been much improved; indeed, the editor in his preface suggests that O. might have published no more than a 'full-scale study of the *Oresteia*'. In particular, the brief and unsatisfactory chapter on the *Prometheia* would no doubt have been expanded, or never published. But on the evidence of the printed volume it is permissible to doubt whether the writer possessed the scholarship and independent critical judgment that would be needed to produce a popular account of Aeschylus in any way comparable to, say, the late H. Weir Smyth's *Aeschylus Tragedy*.

HUGH LLOYD-JONES.

The Agamemnon of Aeschylus. The Greek Text performed at Cambridge, February 1953, with a verse Translation by Sir JOHN SHEPPARD and an introduction by D. W. LUCAS. Pp. viii + 118. Cambridge: Bowes & Bowes, 1952. 6s.

Sophocles' Electra and Other Plays. A new translation by E. F. WATLING. Pp. 218. London: Penguin Books, 1953. 2s.

Sophocles' Ajax and the Women of Trachis. A translation in verse by L. J. MORISON. Pp. vi + 104. Eton College: The Savile Press, 1951. 5s. 6d.

Euripides' Alceste and Other Plays. A new translation by P. VELLACOTT. Pp. 165. London: Penguin Books, 1953. 2s.

These four volumes of translations, all of them worthy of study by the expert as well as by the general reader, show an interesting diversity of style and of approach to the problem of rendering the words and spirit of Greek tragedy in English. Sir John Sheppard's version of the *Agamemnon*, already published elsewhere in part, is based mainly on Headlam's text. It is interesting therefore to compare it with Headlam's translation and to mark its greater clarity and vigour, while it loses nothing in point of accuracy. Both in lyrics and in the blank verse used for the iambic portions, Sir John contrives to combine an easy and contemporary, yet poetical, vocabulary into periods which reflect the dramatic values of the Greek and convey not only the details of Aeschylus' imagery but also the intricately developing pattern of the play itself. So happy a result must depend in part upon the translator's life-long acquaintance with the works of Aeschylus, and also on his ability to distil his experience in both blank and lyrical verse which seems neither stilted nor archaically remote to the contemporary ear. This line or that might be bettered in other versions; and there are no doubt many to whom Mr. Macneice's free verse may seem better suited to present Aeschylus in modern dress; but no lover of the *Agamemnon* will read this version without pleasure and profit. A very short and almost trivial illustration must suffice to show its quality—(vv. 563-6. γρη῏να δ' εἰ μῦτοι τις δεικνύντων] δῖος παῖς] ἀπρον ἰδὼς χῶν[ε] δάμνας, εἰνε μένος τε πρηνεῖς] καὶ καὶ τὸν δαίμονα ἠγλαῖον εἶδον πρῶτον).

—then freezing cold,

When Ida was all snow—it killed the birds.
Or sweltering heat at noon, when not a breath
Of wind stirred, not a ripple, and the sea
Sank in his bed and slept.

As in his earlier volume in the Penguin Classics, which contained the Theban Plays, Mr. Watling employs a modern idiom and style in which he is well at home. His versions have directness and vigour which will not estrange the ear of the reader of modern poetic drama, when he turns to the plays which have inspired many of his favourite authors. Mr. Watling's feeling for poetry and for the dramatic values of Sophocles' work is sure; and the leading threads which bind together episode and stasimon and their component parts are clearly emphasised for the Greekless reader. The very directness of his approach tends to inconsistencies: in the iambic portions prose alternates with a rapid free-stressed verse which does not submit kindly to analysis; and a poetic vocabulary is interlarded with abbreviations and phrases common in daily speech, with an effect very different from the breath-taking perfection of Sophocles himself. For example, it seems odd of

key to translate *Αἴ. 542* (Σόφοις ὑποσυνάμει] δὲ' αὖτις ὅσῳ ἔχεται εὐφροσύνη) by 'One of you bring him here, whichever of you is looking after him'; but at the great moments Mr. Watling does much better than this. In the lyrics there is little beyond the use of paragraphs to represent the repetitive balance of strophe and antistrophe, but the reader cannot fail to understand Sophocles' intention in the translated version, even if its impact is reduced. The images are mainly rendered with accuracy and force—e.g. *Αἴ. 477-8* 'Who'd be that man? To huddle over the coals of flickering hope. Not I.'

Mr. Morison's version is at once more complete, consistent, and 'poetical' than Mr. Watling's and less dramatically effective. He would take an honourable place amongst nineteenth-century translators for his careful blank verse and consistently elevated vocabulary, and for the skill with which he makes use of a variety of lyric metres; but to the Greekless reader at least his sentences and phrases will often seem more obscure than evocative, more often grand, elevated, and remote, than compellingly alive and relevant to Everyman in his modern humour. He is at his best in the lyrics, where his sense of poetry and use of rhyme and metre give poise and balance to the odes, and at his worst in stichomythia. Their versions of *Αἴ. 596* (δ' αὖτις ἔχεται] will serve to illustrate the weaknesses and strengths of both translators, though Mr. Watling, in his attractive stanza, is perhaps more than usually laconic.

Watling:

O glorious Salamis, beauty of the world
Set fast for ever in the washing waves,
Pity us here,
Stretched on our grassy beds. How long?
Months without number,
Year after weary year,
Waiting for nothing but our cold
Dark everlasting graves.

Morison:

O glorious Salamis, enthroned on high
Amid the waves that lash thy shore,
Conspicuous to every eye,
Thou hast thy seat: and I all sore of heart
Long while through these uncounted months
Have tarried, by time's weary course
Depressed and in the camp have lain
Here in the pasture-fields of Ida's plain
And have no hope left but to reach anon
Hades' dim realms abhorred.

Both books provide brief stage directions and introductory notes. It is a pity, though no doubt a matter of policy, that in both Mr. Watling's book and Mr. Vellacott's in the Penguin Classics the lines are not numbered.

Mr. Vellacott has translated *Alceste*, *Hippolytus*, and *I.T.* Like Mr. Watling, he uses a contemporary style to lessen the strangeness of Greek drama to the reader, but in iambs he mostly abandons even free verse for plain but often effective prose. The result is a reliable version, faithfully rendering the sense of the Greek and more often than not well phrased for acting on the stage. Strophe and antistrophe are distinguished in the choruses, though there is little metrical correspondence and in some places—*Hipp.* 1102 ff. for example—expansion of one element makes it quite disproportionately long. In contrast with Mr. Watling, Mr. Vellacott's tendency is to over-elaboration and especially to the insertion of adjectives not found in the Greek text, to underline his meaning; but despite these qualifications, the reader cannot fail to mark those qualities which distinguish Euripides' work from that of the other tragedians. Whether or no this style of translation will continue to satisfy is not certain; but the Penguin Classics deserve the greatest praise for the high standard of fidelity and good taste which they achieve. Amongst other benefits not the least is perhaps the renewed interest with which they set the student of Greek literature to reconsider his favourite translations of an earlier age.

P. G. MASON.

The Imagery of Sophocles' Antigone, a Study of Poetic Language and Structure. By ROBERT F. GOMER. Princeton: University Press, 1951 (London: Geoffrey Cumberlege). Pp. 171. 20s.

Mr. Gomer finds in his study of the language of *Antigone* six dominant image-groups, which 'serve to arouse and establish connections of thought, emotion and judgment from part to part of the play'. These images, however, have a double value: they have 'the denotative value of their particular use, in a limited context', and they serve 'to characterise the points of view of different characters in the play and set them in sharp

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Tyrrell, Larry J. Bennett, 1998-08-13 In this book Wm Blake Tyrrell and Larry J Bennett examine Sophocles Antigone in the context of its setting in fifth century Athens The authors attempt to create an interpretive environment that is true to the issues and interests of fifth century Athenians as opposed to those of modern scholars and philosophers As they contextualize the play in the dynamics of ancient Athens the authors discuss the text of the Antigone in light of recent developments in the study of Greek antiquity and tragedy and they turn to modern Greek rituals of lamentation for suggestive analogies The result is a compelling book which opens new insights to the text challenges the validity of old problems and eases difficulties in its interpretation The Collected Papers of J. L. Moles - Volume 2 John Marincola, 2023-05-08 J L Moles 1949 2015 made fundamental contributions to the fields of ancient especially Cynic philosophy Greek and Roman historiography and biography Latin poetry and New Testament studies These two volumes gather together all of his major articles and reviews along with six previously unpublished papers The papers display Moles individual and sometimes iconoclastic approach his impressive range in both Classical and New Testament texts and his unrivalled abilities in close reading This is volume 2

Discovery of God Rafiq Zakaria, 2000 This Volume Presents A Historical Not A Religions Survey It Analyses The Place Of God In Every Major Religion Cutting Across Religious Precepts And Practices And Brings Out The Continual Discovery Of The Only One Who Has Endured Republic of Noise Diana Senechal, 2012 In this book Diana Senechal confronts a culture that has come to depend on instant updates and communication at the expense of solitude Schools today emphasize rapid group work and fragmented activity not the thoughtful study of complex subjects The Internet offers contact with others throughout the day and night we lose the ability to be apart even in our minds Yet solitude plays an essential role in literature education democracy relationships and matters of conscience Throughout its analyses and argument the book calls not for drastic changes but for a subtle shift an attitude that honors solitude without descending into dogma Provided by publisher

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